

THE CLEVELAND MUSEUM OF ART MEMBERS MAGAZINE

July/August 2011

# CLEVELAND ART



## FROM THE DIRECTOR

Dear Members,



**Cover: Installing the atrium roof**

Glass panels are lifted into place.

In the 40 pages of this annual “summer reading” issue you will find a range of stories that offer glimpses into many aspects of the life of the museum. Our close relationship with Case Western Reserve University is exemplified by the article about the current exhibition of Indian Kalighat paintings. The story is written by CWRU religion professor Deepak Sarma, who credits his encounter with these works for changing the direction of his scholarship. Sarma acted as guest curator for this exhibition because of his unique insights into the material—and because he conveniently works right across the street. Another nearby colleague, John Vacha of the Western Reserve Historical Society, offers an excerpt from his book about the Great Lakes Exposition held in Cleveland in 1936, which provided the occasion for the museum’s 20th anniversary blockbuster exhibition that gathered an impressive array of masterworks, a number of which still hang in the galleries today.

Two articles describe particularly involved conservation projects—one about how radiology technicians from the Cleveland Clinic helped x-ray Monet’s *Water Lilies*, revealing a substantially different composition under the surface of the completed painting; the other following the process of removing, painting, and re-installing Tony Smith’s huge outdoor sculpture *Source*. Shortly after the museum acquired an ornate early 18th-century French console table in 2008, two French scholars realized that the work was in fact even more special than we realized: it had been made for a noble residence that is now the French presidential palace. The article by Christian Baulez and Stéphane Molinier makes the case for the royal lineage. As we are planning for the reinstallation of the Asian collections in the west wing

(now under construction), Sara Yeung, J. S. Lee Memorial Fellow in Asian art, offers new research about an ancient Chinese stone sculpture.

Tom Hinson, former curator of photography, retired last December after 38 years with the museum. In February, he sat down for an interview with former colleague Katie Solender. Excerpts from that chat cover topics ranging from the May Show to Hinson’s major acquisitions, to the process of building a major photography collection essentially from scratch. After Tom’s retirement, we initiated a national search for his successor, and serendipitously, just as this magazine goes to press, we are delighted to announce the appointment of Barbara Tannenbaum from the Akron Art Museum as the new curator of photography (see page 25). We wrap up the features with a story about the current state of the building project and what to expect in the coming years.

John Ewing offers a lively group of films while his colleagues in the area of performing arts and music take a couple of months away from active concertizing in order to prepare for the 2011–12 season. Many education programs—thanks to the *Painted Poetry* and *Kalighat* exhibitions—tie into Asian themes.

So take this magazine with you to whatever beach, lake, mountains, and/or backyards you may visit this summer and read up—then plan to take advantage of the many opportunities that await you at the museum.

Sincerely,

David Franklin,  
Director

## CLEVELAND ART

### Cleveland Art: The Cleveland Museum of Art Members Magazine

Vol. 51 no. 4, July/August 2011

(ISSN 1554–2254). Published bimonthly by the Cleveland Museum of Art, 11150 East Boulevard, Cleveland, Ohio 44106–1797. POSTMASTER: Send address changes to *Cleveland Art: The Cleveland Museum of Art Members Magazine* at the Cleveland Museum of Art, 11150 East Boulevard, Cleveland, Ohio 44106. Subscription included in membership fee. Periodicals postage paid at Cleveland, Ohio.

### Questions? Comments?

[magazine@clevelandart.org](mailto:magazine@clevelandart.org)

### Magazine Staff

Editing: Barbara J. Bradley, Gregory M. Donley, Kathleen Mills

Design: Gregory M. Donley

Photography: Howard T. Agriesti, David Brichford, Gregory M. Donley, Gary Kirchenbauer

Additional assistance on this issue: Caroline Smith, Allison Morgan, Susan Scalabrino, Elisa Fernandez-Arias



### Ohio Arts Council

A STATE AGENCY  
THAT SUPPORTS PUBLIC  
PROGRAMS IN THE ARTS



**Poems from the “Shinkokin wakashū” (New Collection of Japanese Poems from Ancient and Modern Times) with the Design of Mehishi-ba Grass and Lions** early 1600s. Painting by Tawaraya Sōtatsu (Japanese, c. 1600–1640); calligraphy by Hon’ami Kōetsu (Japanese, 1558–1637). Handscroll, ink, gold, and silver on paper; 23.2 x 346.6 cm. John L. Severance Fund 1966.118

## ON VIEW

**The Lure of Painted Poetry: Japanese and Korean Art** Through August 28, Kelvin and Eleanor Smith Foundation Exhibition Hall. An exhibition based on the museum’s extraordinary holdings of works from Japan and Korea that look to ancient Chinese texts for inspiration.

**Contemporary Landscape Photography** Through August 14, photography galleries, east wing. Curator emeritus Tom Hinson returns to organize an exhibition of remarkable landscape photographs examining the parallel interests of contemporary photographers to record the natural beauty of the environment as well as the impact of humanity on the landscape.

**CLE OP: Cleveland Op Art Pioneers** Through February 26, 2012, Cleveland gallery, east wing. Works by key figures in the local optical art scene during its formative years.

**The Art of Daily Life: Portable Objects from Southeast Africa** Through February 26, 2012, design gallery, east wing. Beautiful objects from southeast Africa that combine functionality and spiritual meaning.

**Indian Kalighat Paintings** Through September 18, prints and drawings galleries, 1916 building, level 1. Works in watercolor highlighted with metallic paint originally created as souvenirs for people visiting important temple sites in India. From the museum collection.

## GLIMPSES OF ASIA

*Three exhibitions celebrate the museum’s renowned leadership in collecting and exhibiting Asian art.*

**The Lure of Painted Poetry: Japanese and Korean Art** Through August 28.

**Indian Kalighat Paintings** Through September 18.

**Chinese Art in an Age of Revolution: Fu Baoshi (1904–1965)** October 16, 2011–January 8, 2012. The first retrospective in the West dedicated to the artist famed for reinventing landscape and figure painting techniques and for his extensive scholarship on the history of Chinese painting.





**English Babu  
(Native Indian  
Clerk) Holding  
a Hookah** 1800s.

India, Calcutta. Black  
ink, watercolor, and  
tin paint, with graph-  
ite underdrawing  
on paper; 48 x 29.5  
cm. Gift of William E.  
Ward in memory of  
his wife, Evelyn Svec  
Ward 2003.145

# Indian Kalighat Paintings

A delightfully subversive poke at British colonialism

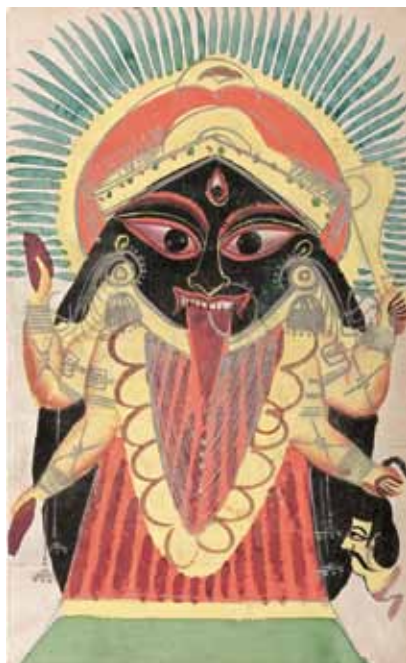
**P**icture 19th-century Calcutta: a dynamic and vibrant cosmopolitan city, the political capital of British India, the financial hub for trade among India, East Asia, and Europe. It was also a center for religious pilgrimage and a focal point for new movements and ideas, be they political, artistic, or cultural. The British sought to educate and indoctrinate willing colonial subjects who could then function as clerks in British East India Company offices in Calcutta. The upwardly mobile Bengalis hired by the British embraced decadence and hedonistic vices along with Western sensibilities, becoming part of a fast-changing social order.

The result was many workers who merely imitated their idealized British superiors. Known as English *babus* (native Indian clerks), the so-called *bhadraloks* (literally “well-mannered persons”) quickly became wealthy in contrast to the majority of the exploited lower-class, lower-caste Bengali service workers who did not

benefit from British cultural imperialism. These *babus* unashamedly embraced British and European sensibilities, mores, and vices, happily surrendering to an invasive culture that could erase indigenous Indian norms. Notorious for their smoking and drinking and for keeping courtesans and dancing girls who manipulated and controlled them, the *babus* became ideal conspicuous consumers of the colonial world. Ironically, their British keepers, whom they often successfully emulated, did not respect the *babus* and certainly did not consider them to be equals.

Impoverished artisans drawn to Calcutta from the Kalighat region of rural Bengal were observers, critics, victims, and reluctant beneficiaries of the decadence made possible by their British colonial masters. From the 1830s to 1880, Kalighat painters sold their watercolor *patuas* (paintings) as souvenirs in bazaars in the immediate vicinity of the Kalighat Temple (a temple

**EXHIBITION**  
**Indian Kalighat**  
**Paintings**  
Through  
September 18



**The Goddess Kali** 1800s. India, Calcutta. Black ink, watercolor, and tin paint on paper; 49.7 x 29.3 cm. Gift of William E. Ward in memory of his wife, Evelyn Svec Ward 2003.110.a



**Kartikeya** 1800s. India, Calcutta. Black ink, watercolor, and tin paint, with graphite underdrawing on paper; 47.8 x 29.1 cm. Gift of William E. Ward in memory of his wife, Evelyn Svec Ward 2003.151



**Durga Killing the Demon Mahisha** 1800s. India, Calcutta. Black ink, watercolor, and tin paint on paper; 50.5 x 32 cm. Gift of William E. Ward in memory of his wife, Evelyn Svec Ward 2003.103



dedicated to Kali) in South Calcutta. A critical response to globalization, Kalighat motifs included religious themes, Western material influence, and satirical commentary regarding the changing social order and urbanity. *English Babu (Native Indian Clerk) Holding a Hookah*, a caricature of a babu dapper dandy whose fashion sense combines British and Indian styles with dissonant results, is an archetypal Kalighat painting. Imitating his British superiors, he sits cross-legged on a Victorian chair, holding a hookah, sporting a Prince Albert hairstyle, and wearing buckled shoes. His posture mimics photo studio portraits fashionable among the British at the time, further underscoring the simulation. In this way, Kalighat painters ridiculed vain babus as foppish nouveau riche and offered a subaltern voice against the decadence of globalization.

Sold for paltry amounts, their watercolors were simultaneously souvenirs for both Indian and British/European tourists, and inexpensive images to be used by lower- and middle-class Hindu pilgrims for worship in personal shrines. A popular image was one of the goddess Kali, a replica of the enshrined image worshiped inside the temple. Depicted with her tongue out, blood dripping from her mouth, and holding a sword and a demon's severed head in two of her four hands, this image of Kali especially fit into the colonial imagination and Victorian popular culture—an iconic souvenir to show horrified friends back home in Britain.



Enshrined image from inside the Kalighat Temple, Calcutta, India

The Kalighat painters also merged Western themes with Hindu narratives in their portrayal of some Hindu gods. In the image shown here, Kartikeya—god of war and son of god Shiva and goddess Parvati, born to annihilate the demon Taraka—is depicted as a dandy. Sitting astride his *vahana* (vehicle), the peacock, and draped fashionably with a shawl, Kartikeya, like the ridiculed English babu, has a Prince Albert hairstyle and wears buckled European shoes—hardly the picture of a warrior. While this image certainly could have been intended for Anglophilic Indian pilgrims, or amused British, it could also have been intended for those contemptuous of British imperialism and conspicuous consumerism.

The Kalighat painters were delightfully insidious in their derision of colonialism and globalization. *Durga Killing the Demon Mahisha* may have incorporated an ingenious message of resentment and revolution. According to a myth found in the *Devimahatmya* (*Glorification of the Great Goddess*), Mahisha had defeated the gods in heaven. At their request, Vishnu, Shiva, and Brahma created the goddess Durga to defeat the demon. Barefoot Durga is depicted here on her *vahana*, the lion, with a sword in her right hand and her left foot pressed on Mahisha's throat, her face ruddy with intoxication and anticipation, poised to kill him. Atypically, Mahisha is shown wearing buckled shoes. While images of Durga killing the demon Mahisha are popular and varied, no other renders him as wearing shoes. Have the Kalighat painters offered here a subtle, but powerful, insult to the British: Mahisha, a buckled-shoe-wearing symbol of the British stomped to death by barefoot Durga? Is it a portent of things to come, or a form of subversive agitation?

Kalighat images of gods and goddesses satisfied the Orientalist imaginations and preconceptions of foreign visitors who could buy proof of their “exotic” travels. They also satiated the religious pilgrims who were enamored by images of their Europeanized deities and disdainful of nouveau-riche lifestyles. In the process, the innovative Kalighat painters, transforming folk art into a popular genre, could offer scathing portrayals of the changes they observed in 19th-century colonial Bengal.

By 1900 their style changed drastically; mass production, combined with industrialization, meant that hand-drawn images were replaced by block prints, lithographs, and oleographs. The Kalighat moment was as brief and transient as the paintings themselves, whose cheaply made, low-quality papers and fugitive colors rendered them ephemeral and evanescent. The result was a brilliant and marginalized artistic movement that depicted a fleeting moment in colonial Indian history and may have been an important impetus for insurrection and, eventually, Indian independence. 🏠

# Art Gets Its Due

The Great Lakes Exposition in 1936 coincided with the museum's 20th anniversary and inspired a blockbuster exhibition



CSU/CLEVELAND PRESS COLLECTION

Early in 1936, William Milliken looked up from plans for the Great Lakes Exposition and asked, in effect, “Where’s the art?” As director of the Cleveland Museum of Art, Milliken not only had the right to ask but the clout to do something about it. Since 1936 would also mark the museum’s 20th anniversary, the obvious thing to do would be to mount a special exhibition.

Prompted by Milliken, museum trustees met with exposition officials in February to plan a major loan exhibition by the Cleveland Museum of Art in conjunction with the Great Lakes Exposition. They pledged a \$25,000 guarantee against loss, although a 25-cent admission fee was expected to cover costs. Due to the value of the objects included, it would necessarily be housed in the museum’s classical-style home in University Circle. The entire main floor would be placed at the disposal of the exhibition, with most of the permanent collection relegated to the ground floor for the duration.

Now Milliken had just four months to get his act together. He was only the second director in the museum’s two decades, having succeeded Frederic Allen Whiting in 1930. Described by *Time* magazine as “suave, dapper, erudite,” the 46-year-old bachelor began calling in his chits from neighboring museums and local collectors.

From Detroit came *Saint Jerome in His Study* by Christus; Chicago sent Toulouse Lautrec’s *At the Mou-*

*lin Rouge* and five others. Sixteen paintings, including Turner’s dramatic *Burning of the Houses of Parliament*, came from the estate of the late Cleveland philanthropist John Long Severance. Leonard Hanna lent his early Picasso, *Figures (Pink)*, now known as *The Harem*.

Milliken’s net quickly expanded from coast to coast and even beyond. From New York, Mrs. John W. Simpson sent Chardin’s *Soap Bubbles* and the Adolph Lewisohn Collection parted temporarily with Van Gogh’s *L’Arlesienne*. Washington, D.C.’s Phillips Collection contributed its prize attraction, *Luncheon of the Boating Party* by Renoir; Walter C. Arensberg of Hollywood offered the sensation of New York’s 1913 Armory Show, Marcel Duchamp’s *Nude Descending a Staircase*.

One of Milliken’s biggest coups was the promise of four items from the Rockefellers in New York, who made an exception for him to their rule against lending art works. Especially symbolic was the inclusion of Sargent’s portrait of the oil baron and family patriarch, John D. Rockefeller Sr. It was interpreted by some as a sign of renewed affection by the nonagenarian for the city where he had begun his fortune. His son sent a pair of altarpiece panels by the Siennese Duccio, which Milliken considered “the prize catch of the show.”

One of Milliken’s early fishing expeditions had been on Washington’s Embassy Row in hopes of catching some European loans. It paid off in the form of con-

**At The Expo** the Cleveland Museum of Art exhibition and a pavilion along the lakeshore behind the old Cleveland stadium

**The Burning of the  
Houses of Lords  
and Commons, 16  
October, 1834**

1835. Joseph  
Mallord William  
Turner (British, 1775–  
1851). Oil on canvas;  
92 x 123.2 cm.  
Bequest of John L.  
Severance 1942.647



tributions from collections in London, Paris, Bologna, Florence, Milan, Rome, and Venice. Overall, the CMA director reported a 98 percent success rate in getting what he wanted.

A total of 385 works of art were deployed in the show, of which somewhat under half, 160, came from the museum's own collection. Accorded the place of honor in the catalogue was the museum's medieval Guelph Treasure, Milliken's first and ultimately his most significant purchase as director. Also on view was the museum's most recent acquisition, Cézanne's *Pigeon Tower at Montbriand*.

Touted as a \$12 million review of six centuries of Western art, the Twentieth Anniversary Exhibition of the Cleveland Museum of Art was unveiled on June 26, the eve of the opening of the Great Lakes Exposition. Comparisons with Chicago's Century of Progress art exhibition were inevitable, and there seemed to be a consensus of critical opinion that, while smaller in quantity, the Cleveland show excelled in quality.

"The Cleveland Museum of Art has tried to build its permanent collection on quality alone, and it has never stressed the quantitative," Milliken explained in the *New York Times*. "The Twentieth Anniversary Exhibition expresses this same philosophy—a philosophy which has animated not only the museum but Cleveland collectors as well."

"Director Milliken's unique achievement was to get all his masters into one museum without letting them fight," said *Time* magazine. "So natural was the progression of pictures and schools, so considerately was each of the 385 paintings displayed in its place, that visitors were last week amazed to feel no museum fatigue after making the rounds."

There were two empty spaces on those rounds for the first week of the show. Then, on July 3, police met a Railway Express Agency shipment in Union Terminal and escorted two paintings from the Louvre down Euclid Avenue to University Circle. One was *The Holy Family* by Titian; the other, Raphael's *Portrait of Two Men*. They had been sent by the Paris museum as a special tribute to the late Myron T. Herrick, former Cleveland who had twice served as ambassador to France. They had been delayed, in typical French fashion, by changes of government and strikes in Paris.

A potential handicap for the "Official Art Exhibit of the Great Lakes Exposition" was its physical separation by some three miles from the grounds downtown. "It is worth a trip to Europe," stated the exposition guidebook, "and all that is necessary is to take the Euclid Avenue street car from the Public Square to East Boulevard or Adelbert Road, or a Hough Avenue trolley bus to the end of the line. The Museum is just a few minutes' walk from either stop."



## FROM THE BOOK

Excerpted and adapted from John Vacha's *Meet Me on Lake Erie, Dearie! Cleveland's Great Lakes Exposition, 1936–37*, recently published by Kent State University Press

Both Clevelanders and visitors made the trip in gratifying numbers. From one thousand on opening day, considered a favorable augury, crowds swelled to more than five thousand daily in the closing weekend. Some waited in line for hours for the galleries to clear. On Sundays Milliken was giving four talks a day to capacity audiences in the museum's 500-seat auditorium, reclining backstage in exhaustion between lectures.

One distinguished visitor even came back from the dead, in a manner of speaking, to view the exhibition. This was the French modernist Marcel Duchamp, listed erroneously in the catalogue over the dates 1887–1933. Said to have been “immensely entertained” when informed of his reported demise, the artist stopped off in Cleveland on his way back from the West Coast to France, both to see the CMA show and to demonstrate, à la Mark Twain, that rumors of his death had been “greatly exaggerated.”

Duchamp may also have been amused to learn that his *Nude Descending a Staircase* was the best-selling reproduction of the show. It couldn't have been the result of prurient interest, since his cubist rendering had been famously described as “an explosion in a shingle fac-

tory.” Most of the purchases, according to the lady at the sales desk, were “from the standpoint of levity.”

In a more serious frame of mind, visitors voted for Whistler's *White Girl* as their favorite in the show, followed by Hals's *The Merry Lute Player*. In third place, reputedly propelled by the votes of young schoolboys, was the museum's own *Stag at Sharkey's* by Bellows. Like the exposition itself, the art exhibition was extended an extra week in October, in part to give more local schoolchildren a chance to see it. Milliken later claimed a total attendance in excess of 180,000.

Not all the borrowed artworks had to be given up by the museum. During the exhibition it was announced that the 16 works from the Severance estate had been left to the Cleveland museum. They included not only the Turner but paintings by Gainsborough, Hobbema, Lawrence, Rembrandt, and Reynolds. It undoubtedly was all highly gratifying to William Milliken, but it didn't come without personal cost. Traveling to Europe that winter for rest and recuperation, the director suffered a nervous breakdown in Sicily. Happily, he bounced back to head the Cleveland Museum of Art for another two decades. 🏠



**Stag at Sharkey's**

1909. George Bellows (American, 1882–1925). Oil on canvas; 92 x 122.6 cm. Hinman B. Hurlbut Collection 1133.1922

## ON THE ROAD

**See works from Cleveland's collection in exhibitions around the world**

*Echoes of the Past: The Buddhist Cave Temples at Xiangtangshan*, Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institution, Washington, D.C., through July 31; Meadows Museum, Southern Methodist University, Dallas, September 10, 2011 to January 1, 2012; San Diego Museum of Art, January 28–April 8, 2012. Includes two works from the museum's Chinese collection.

*Monet's Water Lilies*, Nelson-Atkins Museum of Art, Kansas City, through August 7, then Saint Louis Museum of Art, September 2011–January 2012. Our *Water Lilies (Agapanthus)* is reunited with its two counterparts.

*The Andean Tunic*, Metropolitan Museum of Art, through September 18. Two stunning works from Cleveland's collection enliven the Met's exhibition.

*Joan Miró: The Ladder of Escape*, Tate Modern, London, through September 22; Fundació Juan Miró, Barcelona, September 13, 2011–March 25, 2012; National Gallery of Art, Washington, D.C., May 6–August 12, 2012. Includes two CMA works by Miró, *Woman with Blond Armpit Combing Her Hair by the Light of the Stars* (Tate Modern only) and *Nocturne*.

*Lyonel Feininger Retrospective*, Whitney Museum of American Art, June 30–September 16; Montreal Museum of Fine Arts, Quebec, Canada, January 20–May 12, 2012. Features *Group of Twelve Carved and Painted Objects: Eight Houses and Four Figures*.

**Exhibition Organized by the Cleveland Museum of Art**

*Treasures of Heaven: Saints, Relics, and Devotion in Medieval Europe* travels to the British Museum, London, June 23–October 9.



Packing up for Kansas City

## PERSONAL FAVORITE



**Rise Above** In town during a performance tour last spring, Rollins singled out Otto Dix as an artist who stood up against oppression. (*Josef May*, 1926; Otto Dix [German, 1891–1969]; oil, egg tempera, and other media on board; Purchase from the J. H. Wade Fund 1985.40)

**Henry Rollins, performer** I'm a fan of Otto Dix. I think he was a very brave social critic in his time, and eventually had to flee Germany when Hitler was on the rise. His art was basically about sticking it to the man, which I think is always a great idea. It keeps a society healthy. That's one of the purposes of art—not only to express, but to equalize and give a voice to those who have no voice. It's very rare to get up this close to one of his pieces of work, so it's fun for me.

Artists and writers mean more to me than musicians—who I love dearly—but it's painters and writers

who I was surrounded by as a kid. My mom and I lived in small apartments with big shelves full of books and lots of paintings; that's how I was raised. My mom was like Art Chick. She knows every painting in every museum in D.C. She was a docent for years, talking people through, from memory.

I think artists today are stifled. There's a dumbing-down of America that started, in my opinion at least, during the Reagan administration, and continues now. These days it's like jihad on artistic expression. What you see now is just crass—basically playing into a corporate mitt. The role of art used to be to give a voice to the voiceless, to give a shove to the establishment, and it did so very effectively, in murals for example. The other day I just read that they're taking down all the murals at a labor department because they seemed to be too worker-friendly—too worker-friendly in the department of labor!

Art is for people like me. I can't paint. But I do have an imagination, and museums allow people like me to come in here and expand my mind, to have this spark of imagination that

I couldn't otherwise engender. That's part of what art does, and when you defund it, and you demonize it, and you marginalize it, what comes into that vacuum? Corporate entertainment. *Dancing with the Stars*, *American Idol*, *Girls Gone Wild*—basically different versions of pornography. One of the things that keeps an intellectual quotient of a society up is art. It takes the common man and gives him or her some dignity. It says: You can appreciate this. You're not stupid. It's for you. When people don't come to museums or don't think it's for them, part of it is a perception that comes from a kind of demonizing of the intellectual—"He's part of the elite." Oh, you mean because he reads books? Well, he's not holding it over your head—he just did some time at school. Maybe you could learn a thing or two . . . don't demonize him; ask him a question.

Artistic expression is one of the last bulwarks between us and the maelstrom of brutality, war, stupidity, and ignorance, and all that comes with them: homophobia, racism, misogyny, and on and on. Art stands in the way of that. Otto Dix stood in the way of that.

# A Grand Console Table

French scholars reveal the pedigree of a Cleveland acquisition that once graced the grand salon of the current French presidential palace



**Console Table** c. 1720–21. Michel II Lange and Pierre Turpin from the design of Jules-Michel Hardouin. Carved gilt wood, marble top (griotte de campan); h. 92 cm. Purchase from the J. H. Wade Fund 2008.6.a–b

*Based purely on its merits as a work of art, this console was acquired in 2008 to accompany the museum's great Régence mirror. The rare discovery of its maker and original provenance now make it a masterpiece.*

—Stephen Harrison, Curator of Decorative Art and Design

**T**he former hôtel d'Évreux, located on the rue du Faubourg Saint-Honoré in Paris, is best known today as the Palais de l'Élysée, having served as the official residence of the president of the French Republic since the collapse of the Second Empire in 1871 (the term *hôtel* refers to *hôtel particulier*, a private mansion). It was built in 1718 by the architect Armand-Claude Mollet for Henri-Louis de la Tour d'Auvergne, comte d'Évreux, who was the fourth son of Godefroy-Maurice de la Tour d'Auvergne, duc de Bouillon, and Marie-Anne Mancini, one of Cardinal Mazarin's nieces. As the youngest son of an important aristocratic family that had recently been made even more illustrious by marshal Turenne and cardinal de Bouillon, the comte d'Évreux chose a career in the army, and in 1707 ensured himself a comfortable lifestyle by marrying Marie-Anne (daughter of Antoine Crozat, one of the wealthiest men in France). Upon Louis XIV's death in 1715, the royal court moved back to Paris, and the comte d'Évreux, who was one of the regent's friends, left the family residence located on the quai Malaquais for a new one of his own, which he built on the right bank of the Seine.

It seems most likely that Jules-Michel Hardouin (1635–1737), a royal architect and superintendent of the king's buildings, and nephew of the great Jules Hardouin-Mansart, succeeded Mollet in overseeing, or completing, the interior decoration of the new hôtel d'Évreux, which was divided among three workshops: that of Michel II Lange, Louis-Jacques Herpin, and Jean-Martin Pelletier. Since the contractual agreements with these artist-decorators were usually private, the identity of the individual responsible for the most sumptuous part of the decoration, the 1720–21 grand salon centered on the garden and much admired for its impressive military trophies, came to light only as the result of a subsequent dispute.

A disagreement over payment for his work at the hôtel d'Évreux pitted Lange against his client, which soon led to the engagement of two expert appraisers who described the decor of the entire grand salon in their evaluations of the work. The first appraisal, made in September 1724, justified Lange's request for 14,770 French pounds for the sculpture that he executed after drawings by Hardouin, the king's architect. This appraisal added 1,110 pounds for the console table that had been created specifically to support the pier glass in front of the fireplace, because that crucial feature hadn't been included in the initial agreement. Both appraisers, Jacques Piretoux and Claude-Nicolas Lepas-Dubuisson, were Parisian citizen experts and members of the king's jury of architects.



Remarkably, the memo about the console table was attached to the appraisal:

*... additionally a large richly carved table was made in the salon, adorned with four S-shaped legs embellished with palm leaves, moldings, interlaced bands, dragons which protrude from the table, hand-worked moldings decorated with gadroons, bands and darts, finials and seeds, and an interlace design extending down to the footboard. The latter is decorated with a molding on which there are children bearing Monseigneur's military trophies, with palm fronds; the nut is decorated with a helmet, a shield, palm fronds, leaves, finials, seeds and an interlace design. The front shows an ornamental cartouche in which there is a Medusa's head, palm fronds, bands, all of it resembling a cartouche with flutes, leaves, bands, small stems that join the S-shaped legs and give the table its elaborate and magnificent appearance, finely worked to imitate bronze.*

The comte d'Évreux died in his residence on January 20, 1753, and in the inventory of his home that was begun nine days later, "the arched table with its Italian marble top on the carved and gilded console leg" in the grand salon was appraised at only 200 French pounds. The beneficiary of the comte d'Évreux was his little nephew Godefroy-Charles-Henri de la Tour d'Auvergne, who by then had become Prince of Turenne. The prince ordered the furniture to be sold at auction to pay off the debts of the estate. The results of the auctioneer's sale seem to have disappeared, and whether the family bought back the console table from the grand salon is unknown. The fact remains that in the 18th century, the table didn't figure in the inventories of either the hôtel de Bouillon located on the quai Malaquais or the château de Navarre near Évreux, which were the primary family residences. The now-missing section of the table, the cross-strut decorated with two children and their heraldic symbols, was most likely lost during this time.

After 1753, Lange's console table endured in the secrecy of private collections. It appeared in London at the end of the 19th century in the blue salon of Bute House, the home of the wealthy Henri-Louis Bischofsheim. A century later, it was exhibited in Paris during the 1982 Biennale by Axel Vervoordt, a Belgian antique dealer, who dated it to the time of Louis XIV. The curators of the château de Versailles considered buying it at that time, even without identifying it, because its style and size were similar to the lost console table that had been designed in 1725 and carved in 1730 by Jules Degoullons, Mathieu Legoupil, and Jacques Verberckt for Queen Marie Leszcinska's bedroom there. Lange's table for the hôtel d'Évreux was later sold at auction in Paris in 2005, dated to the period 1730–35, and was

linked to the studio of the sculptor François Roumier. The table appeared again in Paris the following year during the Biennale staged in the Grand Palais, where it was exhibited by the antique dealer Jacques Perrin. At this juncture it was attributed to the Société pour les Bâtiments du Roi, or "Society for the King's Buildings" (Jules Degoullons, Mathieu Legoupil, Marin Bellan, and Pierre Taupin).

A closer look at that time might have revealed that the late Jean Coural, who was then Administrateur Général du Mobilier National, had already recognized this table as the Lange console and had discreetly mentioned as early as 1994 that it was probably now in a private collection. It is regrettable that this important piece of knowledge was missed, because Lange's console cannot be returned now to the salon for which it was originally designed. Nonetheless, it remains one of the rarest and most prestigious examples of French decorative arts from the Regency period. By acquiring this magnificent table even without knowing its provenance, the Cleveland Museum of Art has further proved itself to be a champion of a particularly brilliant era of French artistic achievement. 🏛️

A special thanks to Roland Bossard for his contribution to the article. The full scholarly accounting of this research will be available later this summer at [ClevelandArt.org](http://ClevelandArt.org) (search 2008.6).



**Above and left** Interior details from the Palais de l'Élysée, in Paris, formerly the hôtel d'Évreux, show the context for which the console table was designed. Photos from J. Vacquier, *Les Vieux Hôtels de Paris*, Paris F. Contet 1923, tome 2, pl. 18. (Musée National du Château de Versailles, cliché RMN, Gérard Blot)

# Stone Eulogies

An octagonal pillar from China pays tribute to the dead

**T**his octagonal stone pillar, with its extraordinary carved figures and engraved inscriptions, is likely part of a dharani pillar built in China during the mid to late Tang dynasty (618–907). Each of the pillar's eight facets is carved with a Buddhist figure in high relief. Six of them form two triads: the Historical Buddha Shakyamuni flanked by bodhisattvas Manjusri and Samantabhadra, and a standing buddha flanked by Avalokitesvara and an unidentified standing bodhisattva. These two triads are divided by two seated buddhas. Though damaged, the figures still reveal refined craftsmanship. For example, the Shakyamuni triad, which still preserves the original carving, shows well-modeled facial features and headdresses, and meticulously executed lines of hair and fluent drapery folds; the animal vehicles of the two bodhisattvas have detailed depiction of claws, teeth, and fur.

Some of the details—the clinging drapery, the tribent pose (*tribhanga*), the robust and energetic bodies, and Manjusri and Samantabhadra riding on animal vehicles—are in a style prevalent since the early eighth century. Near the top of each facet is a two-line inscription engraved in regular script (*kaisu*), the most popular form of calligraphic script during the Tang period. Unlike the figures, the calligraphy of the inscriptions suggests the continuity of an earlier style. The oblique characters, undulating horizontal strokes, and fluid brushstrokes with variations in width all recall the style of the early Tang master Chu Suiliang (596–658), whose calligraphy remained influential after his death.

In content, the eight inscriptions are eulogies dedicated by eight families to deceased parents and written in the same syntax. Since the Northern Wei period (386–534), paying tribute to the dead by patronizing Buddhist sculptures or figures on Buddhist steles had been widely practiced. But beginning in the early

eighth century, tributes to the dead were increasingly paid by commissioning dharani pillars. This new type of stone monument, usually an octagonal pillar with many tiers carved with Buddhist figures and dharanis, was very popular in the mid Tang through the Song (960–1279) periods.

Dharanis—originally mnemonic devices of early Indian Buddhism—were a form of spell in Esoteric Buddhism purportedly possessed of supernatural power when being recited or borne and were incorporated into sutras as dharani-sutras,

among which the *Buddha Usnisa Vijaya Dharani Sutra* (The Honored and Victorious Dharani of Buddha's Usnisa) was the most popular during the Tang period. This sutra introduces the *Usnisa Vijaya Dharani* to help sentient beings prolong life and to destroy the hardships of *samsara* (the eternal cycle of life) and the realms of hell. To gain these benefits one can place a copy of the dharani inside a pagoda or tall building, on a high mountain, or on a *chuang*, a banner holder decorated with layers of fabric canopies.

Even simpler is just to look at or stand in the shadow of a dharani-borne *chuang* or be touched by air-borne dust

from a *chuang*.

With such immense power, and with translation from Sanskrit into Chinese available to the court and the public in the late seventh century, the *Usnisa Vijaya Dharani* gained popularity and became a cult reaching every social stratum, when the emperor Daizong (reigned 762–779) issued an edict ordering monks and nuns to recite it daily. In addition, the traditional Chinese belief in the afterlife melded perfectly with the Buddhist concept of hell. This mixed yet compatible belief further accentuated the hardship in the afterlife and compelled people to find the most powerful and accessible help.



**Section of a Dharani Pillar** mid to late Tang period. China. Limestone; h. 50.2 cm. Purchase from the J. H. Wade Fund 1929.983



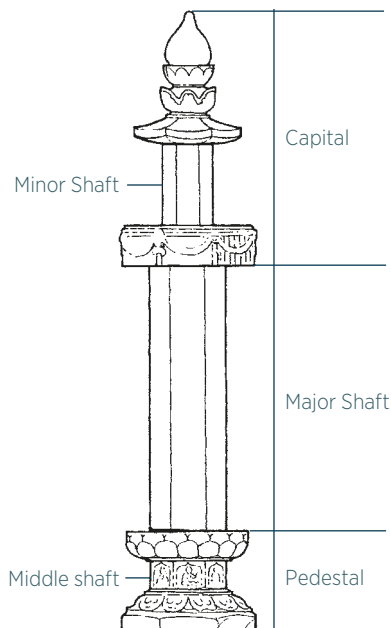


**The Eight Facets** (from right to left, following the Buddhist ritual clockwise circumambulation): Samantabhadra (the bodhisattva associated with virtue), Shakyamuni (the Historical Buddha), Manjusri (the bodhisattva associated with transcendent wisdom), a seated buddha, Avalokitesvara (the bodhisattva associated with kindness), a standing buddha, a standing bodhisattva, and a seated buddha



**The inscription on facet one** states that Wang Siqing, the patron of the Buddhist figure, with his mother, wife, and son, dedicates the deity to his deceased father.

**Dharani Pillar** 887. Foguangsi, Shanxi, China. Stone; h. over 400 cm. From SASKIA Ltd., Cultural Documentation. Liang Ssu-ch'eng, *A Pictorial History of Chinese Architecture* (Cambridge, Mass.: MIT Press, c. 1984), fig. 71a.







In use since the early eighth century, dharani pillars (also called sutra pillars and believed to have developed from *chuang*) became the dominant bearers of the *Usnisa Vijaya Dharani*. Given its octagonal form and mortuary inscriptions, the Cleveland stone pillar is probably a tier of such a dharani pillar, though, like many extant dharani pillars, the Buddhist figures are of the Open Teaching rather than specifically of the Esoteric type.

Tang dharani pillars generally have three sections: the pedestal, major shaft, and capital. The capital consists of an overhanging tier right above the major shaft that imitates the canopy of a *chuang* and includes elements such as a minor shaft, canopies, and a jewel at the top. The major shaft, normally more than one meter high (about 3 feet), bears the scriptures followed by inscriptions of the major patrons. The pedestal is the foundation for the monument, and its common design imitates the “Sumeru throne” for Buddhist sculptures, which has a constricted middle shaft in between two ornate

lotus-shape slabs. Middle shafts were usually carved with Buddhist deities open for minor patronage when a dharani pillar was not commissioned privately and dedicated to a single deceased person.

The Cleveland pillar is either the middle shaft of a pedestal, or the minor shaft of a capital of a dharani pillar. Its size deserves attention. As part of a pedestal, it is relatively higher than the other extant examples. Should it be the minor shaft of a capital, it would be part of a very tall dharani pillar. Indeed, from the mid Tang through the Song period, there was a tendency to commission taller dharani pillars (5 or more meters high) at the intersection of avenues or inside the temples to get the maximum shadow and hence the supernatural power.

Regardless of the tier to which it belonged, the Cleveland pillar exhibits exceptional attention to design and craftsmanship that differs significantly from the majority of the extant archaeological findings, which are of lesser quality. One can imagine how marvelous the original monument might have been. 🏠

# “Agapanthus” Exposed

X-radiography reveals an underlying compositional element for which a Monet triptych was named



**Too Big for the Lab**  
X-raying in the galleries

**B**eneath the extraordinary surface of Claude Monet's *Water Lilies* lies a hidden history of the artist's working methods and thought process. Monet's continuous reworking reshaped the painting's composition and created dynamic interplays of texture and color. The Cleveland painting is the left panel of a triptych, a group of three paintings forming a complete work. The other two panels are located in museums in St. Louis and Kansas City. This triptych is part of an expansive group of 48 harmonized "water-landscape" paintings begun in 1914. In 1918, Monet decided to donate many paintings from the series to the French state (now permanently exhibited in the Musée de l'Orangerie in Paris) but kept a number of paintings in his studio, reworking them until his death in 1926. In its earlier state, agapanthus plants appeared along the riverbank in the lower left of the Cleveland panel.

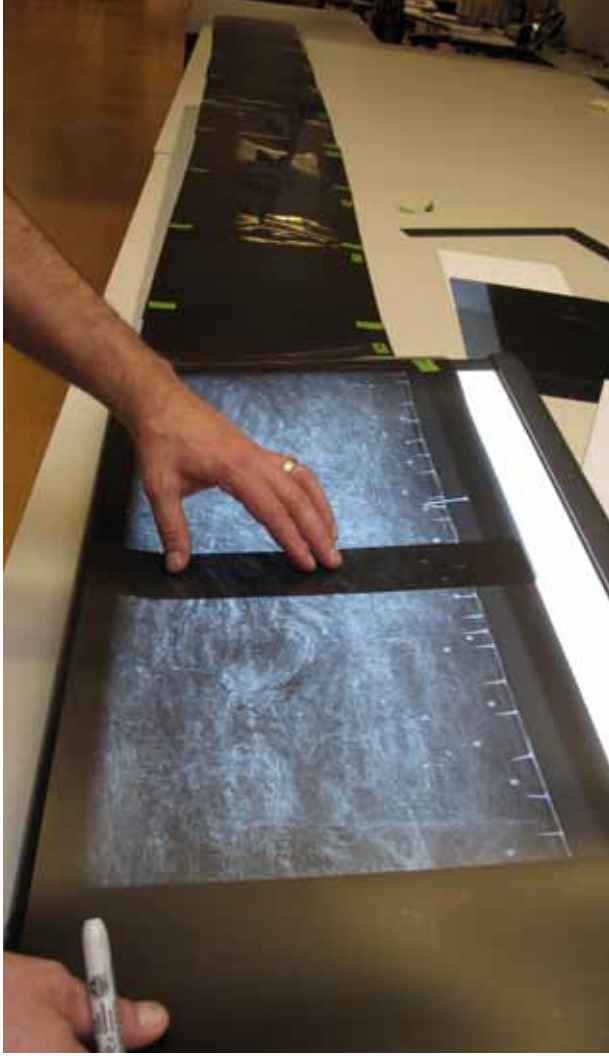
The three midwestern museums' desire to reunite and exhibit the triptych initiated further study of the Cleveland painting's state of conservation to ensure that it could travel safely and to study the compositional changes with x-radiographs. X-ray images of all three paintings were envisioned as a major component of the exhibition. Imaging works of art with x-rays is a fundamental diagnostic tool and one of the most effective analytical techniques in conservation. X-radiographs, which record an object's varying densities and some-

times reveal changes to its construction, provide critical information about the artist's working methods and offer insight into the structure and state of preservation of a work of art.

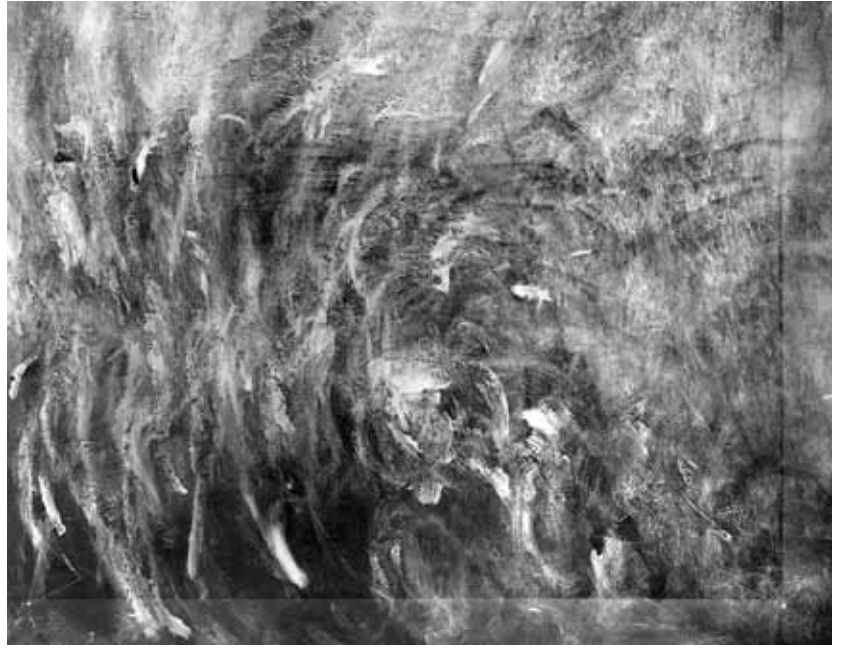
For more than 25 years the Cleveland Museum of Art has used the same technique to x-ray paintings. The x-ray tube is enclosed in the base of a customized table with an opening cut in the top at the precise distance to expose a standard 13 x 16 inch film. Once the painting is positioned over the window area, a film is laid over the painting in alignment with the window. The painting is then repositioned over the table with each exposure until the entire painting is covered. This configuration works well for most easel paintings but not for oversize paintings such as *Water Lilies*, which measures more than 6 feet high and 13 feet long. Since the conservation department intends to replace its present setup with a more mobile and versatile unit, three different systems were compared to see how well each worked in situ as well as the quality of the resulting x-radiographs.

The diagnostic imaging departments from University Hospitals and the Cleveland Clinic, along with specialists from General Electric, agreed to bring mobile x-ray units into the Monet gallery to test a variety of imaging techniques. In all three experiments, the painting was removed from the wall and kept upright on a special stand designed and built by museum staff, with the film





**Water Lilies (Agapanthus)** c. 1915–1926.  
Claude Monet (French, 1840–1926). Oil on  
canvas; 201.3 x 425.8 cm. John L. Sever-  
ance Fund 1960.81



**Leaves Under Water** The x-radiograph reveals Monet's broad exuberant strokes that depict the agapanthus leaves in great detail, uncovering the process of the painting's development and transformation.



or cassettes containing digital imaging plates placed behind and the x-rays transmitted through the painting from the front.

In the first two experiments the digital capture of x-rays delivered high-quality images that could easily be manipulated with x-ray viewing software. However, processing the digital captures and placing the cassettes safely and securely behind the painting was time consuming and cumbersome. Certain advantages available with traditional x-ray film were lacking, especially its flexibility, which allows taping sheets of film together into larger arrays and increasing the area of capture for each exposure. Such a process was crucial since our goal was to x-ray the entire painting in only one day.

For the final experiment we decided to return to traditional film, knowing that later digitization was an option. The day began with the museum's art handlers carefully placing the painting in its stand. Next, Dr. Pejavar Sridhar Rao, a radiological physicist from University Hospitals, and his team wheeled one of their mobile x-ray units in front of the painting. Using the museum's x-ray developer, exposures could be quickly adjusted to obtain the best settings for the amount of energy and duration. Once these factors were determined, the large preassembled film arrays were placed, shot, and processed.



In total, 84 sheets of x-ray film (each measuring 13 x 16 inches) systematically “captured” the entire painting. The films were then later scanned and digitized to be stitched together with image-processing software, producing one huge seamless x-radiograph. The x-radiograph of the lower left showed the most impressive major change that Monet made to the painting. It revealed the underlying agapanthus plant for which the triptych had been named. The absence of this compositional element had led art historians to believe that the triptych had been lost.

Another important discovery was the presence of small mismatched retouches from past restorations scattered over the surface. Many were found in the upper left and had been applied to disguise a series of faint vertical streaks, most likely from water dripping down the face of the painting. Examination under high magnification revealed that the streaks were actually fine white fissures in the paint surface. The vertical streaks disrupted Monet's gestural brushwork and his ingenious development of space through light and color. Period photographs of his studio show water-stained draperies under the skylights, confirming a written account of water-damaged paintings that had been seen there. Solvent tests confirmed that the retouching could be safely removed from the original paint surface. After consulting with William Robinson, curator of modern European art, we decided to remove the retouches and reduce the streaks with a small amount of transparent and reversible inpainting, allowing Monet's dexterous brushwork to regain its momentum within the composition.

Technical examination and analyses are tools used in conservation to inform the curator and conservator about the artist's working methods and to present the original intent of the artist to the visitor. In this instance, thanks to our partners in University Circle, an entire x-ray of this large-scale painting was made for the first time. Examination of the other two paintings in the triptych, only partially x-rayed, reveals that Cleveland's *Water Lilies* was the panel most reworked by Monet. All three panels will be reunited as part of a special exhibition in 2015. 🏠

#### Before the Flood

The triptych in Monet's studio at Giverny in 1921, before reworking. The Cleveland painting is at top. As Monet reworked it, he obscured much of the earlier painting, eliminating the plants entirely.



# A Tale of Tony Smith

His massive sculpture undergoes a carefully orchestrated conservation treatment

**S**even tons and eleven feet high, Tony Smith's two-part sculpture *Source* (1971) was acquired by the Cleveland Museum of Art in 2001. Originally located on the south lawn, the sculpture was moved to Wade Oval to avoid the dangers of the current construction project. Last fall, after years of exposure to the outdoor environment, it was conserved and reinstalled on the museum's south lawn. Its black planes provide an incredible counterpoint to the narrow horizontal stone bands that define the building, and its seemingly simple black form interacts dynamically with all that surrounds it, creating the integrated spatial outcome that Smith desired. Achieving Smith's intentions for color, gloss, and installation was a complicated conservation project requiring collaboration with many skilled individuals in and outside of the museum.

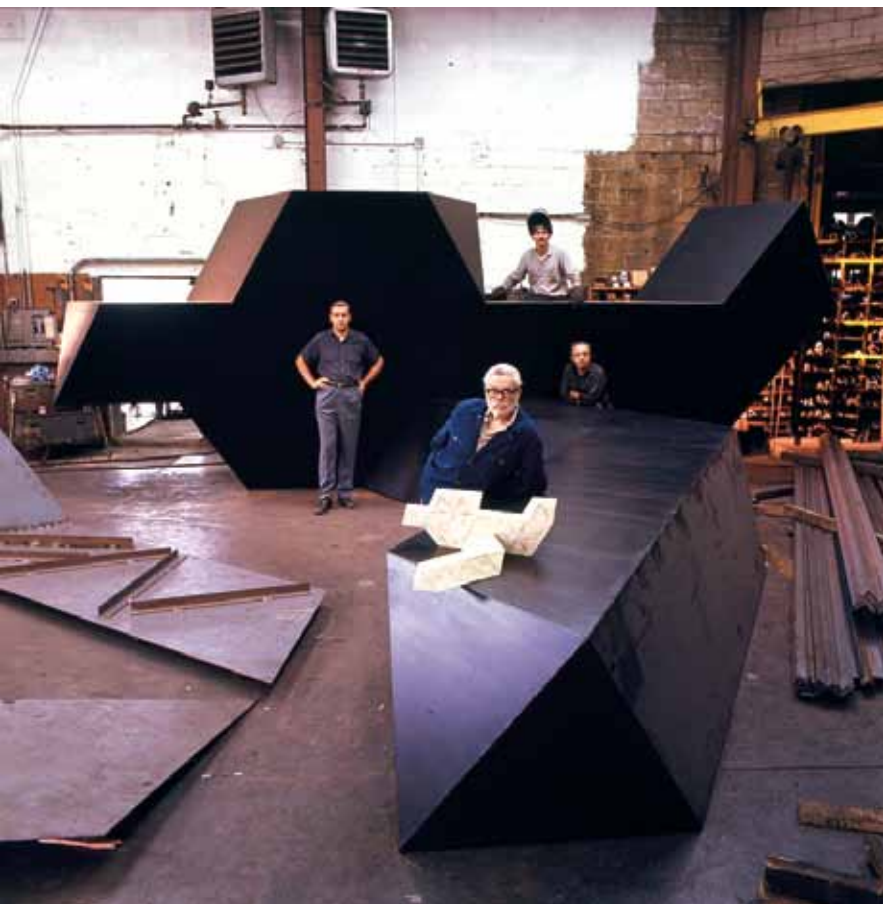
**Tony Smith**  
(foreground) in  
his studio

American artist Tony Smith (1912–1980)—sculptor, painter, architect, and teacher—is best known for

his oversize steel sculpture based on tetrahedrons and octahedrons and imagined within an invisible, three-dimensional lattice. Smith's sculpture, developed from painting and architecture, is deeply rooted in concepts of symmetry and mathematics. His interest in these forms began in childhood, when he spent many years living with tuberculosis in a single-room outbuilding behind his parents' home. To occupy his time, the isolated boy studied, dreamed, and fashioned small medicine boxes into build-ings. Smith later designed his own sculpture by constructing maquettes from small cardboard geometric shapes. While dismantling the maquette for *Gracehoper* (a 1962 work commissioned by the Detroit Institute of Art), Smith created maquettes for two other sculptures, *Moses* (now at the Toledo Museum of Art) and *Source*. Incredibly, *Gracehoper*, *Moses*, and *Source*, all produced from a single design, are now within a short three-hour drive.

By 2010, *Source* required repainting: the sculpture's former dull, semi-gloss black surface was now damaged from the rigors of an outdoor environment and from visitors sitting on the work and accidentally scratching the paint. As with all conservation projects, understanding and respecting the artist's intention was essential before treatment began. Throughout the process there were many discussions with Sarah Auld, director of the Tony Smith Estate, and with CMA curator of contemporary art Paola Morsiani about the sculpture's condition and the methods and materials for its conservation. Auld confirmed that the estate required a dull, semi-gloss paint to emulate Smith's original selection and an installation to make the massive sculpture appear to float over the grass. While a uniformly painted black surface may seem like a straightforward goal, it is very difficult to achieve and sustain on an outdoor sculpture. Even the paint that Smith originally used was fragile outdoors, changing color and gloss quickly. While new high-tech paints offer improved durability and permanence, they have a higher gloss. The estate concluded that a slightly higher gloss was acceptable to offset the need to frequently repaint the sculpture. The next task was to apply it carefully to achieve the surface that Smith intended.

James Sejd of ASCo in Manassas, Virginia, was selected as the paint contractor. ASCo had painted many Smith sculptures and was aware of the particular need for an evenly painted and durable surface. To avoid weather-related complications, the sculpture was moved to a ware-



©2011 TONY SMITH ESTATE/ARTISTS RIGHTS SOCIETY (ARS), NEW YORK



house for repainting. It was rigged to a crane with straps and its two parts lifted onto a flatbed truck under the supervision of David Ricupero of Norris Brothers and CMA art handler Joe Blaser. Once *Source* arrived at the warehouse, ASCo washed the sculpture—still on the truck—and began to repair damaged areas of paint. Layers of loose corrosion on the interior also were removed. The parts were then taken into the warehouse and lifted carefully off the truck using two stout forklifts that worked in unison to place them on sets of steel risers.

Preparing the sculpture's surfaces for the paint took many days. Once primed, portions of the sculpture were

**Steps of the project** (left to right): the prior installation site on Wade Oval; removing the sculpture; setting up in the warehouse space; painting; and reinstallation on the new site just north of the museum's east wing



painted, then evaluated. Ultimately, a combination of perseverance and refinement of technique prevailed, and Smith's desired appearance was achieved. The next challenge was to return the sculpture to the museum without damaging its newly painted surfaces. Though the paint is durable, strapping *Source* to the truck for its return would inevitably leave marks in the finish. Instead, steel channel was bolted to the sculpture's underside; straps attached to forklifts then lifted the channel and sculpture onto the flatbed. Staff dug trenches at the installation site to provide a space for the steel channel when the sculpture was lowered by

"It would take many lines to explain why I consider Courbet's *The Source of the Loue* to be so uniquely related to Abstract Expressionist painting, but I do associate it with the work of my late friends. Anyhow, when I saw my sculpture, I thought of this great flood gushing from the rock face."

—Tony Smith, provided by the Tony Smith Foundation



“Almost everything in the man-made environment, and even in much of nature, is regulated by the axes of length, breadth, and height. The elements from which many of these pieces are made have more axes, and the forms developed from them move in unexpected ways.”

—Tony Smith, exhibition brochure, Museum of Modern Art, New York, 1968

crane onto new concrete piers. The channel was then removed and the trenches filled.

Preparation of the site was fundamental to the sculpture’s preservation and to retaining the integrity of the artist’s concept for its installation. Sprinklers were adjusted and the land graded to direct water away from the work. The new foundation included eight precisely formed and positioned piers to create the appearance of a floating sculpture. The area underneath the sculpture was also contoured and covered with a material that will keep the interior as dry as possible to inhibit corrosion. The surrounding grass will be carefully clipped to prevent damage by landscaping equipment.



PHOTOS BY SHELLEY R. PAINE, SAMANTHA SPRINGER, AND JOAN NEUBECKER



The project was funded in part by the Kelly grant and the Luce grant, with additional support from the museum. The treatment called for close collaboration among many, including the Tony Smith Estate’s Sarah Auld; ASCo’s James Sejd, Jeff Atwell, and Raul Herrera; David Ricupero and his team from Norris Brothers; and, from the museum, Paola Morsiani, Joe Blaser, Mike Mirwald, Tom Catalioti, Tom Hornberger, Samantha Springer, Joan Neubecker, and Marcia Steele. On your next visit to the museum, be sure to walk around *Source* and witness the results of this major conservation project. 🏠

# The Hinson Perspective

The retired curator of contemporary art and photography recounts a few decades of life and work

**A**t the end of last year, Tom Hinson retired after 38 years at the Cleveland Museum of Art as a curator in contemporary art and later as curator of photography. In February his longtime colleague Katie Solender conducted a series of interviews, totaling four hours, during which Tom shared thoughts about his time at the museum, from the Sherman Lee era to the arrival of David Franklin.

## From Texas piney woods to University Circle

I grew up in Henderson, Texas, which is in northeast Texas, about 70 miles west of Shreveport, Louisiana, deep in the piney woods—rolling hills; beautiful, dense forest.

I studied liberal arts at Southwestern University [now Rhodes College] in Memphis for a year, then transferred to the University of Texas at Austin, going into the architecture program. By summer of 1967 I was beginning to see that I was not cut from the bolt of cloth that would make a good architect. I spent that summer in



**38 Years** Tom Hinson chats with Katie Solender

Europe: traveling, going to museums, and seeing great architecture. Then I did almost a year of active duty in the Air Force Reserves as a medic. By spring '70, I had two undergrad degrees from UT—one in architecture studies and another in art history—and I wanted to see what I could do with the art history degree. You could never do this now, but I wrote a bunch of letters to museum directors saying, “Hi. I’m Tom Hinson. I’m interested in a museum career, and I’d like to talk to you.” So I started in Indianapolis, went to Kansas City, and then to Toledo where I learned the art museum was starting a new program of museum internships and applied. The last stop on my spring tour was Cleveland, about five days after the Rodin had been blown up, and I had a very interesting discussion with Ed Henning [curator of modern art 1962–85]. Luckily, I got one of the three slots in Toledo, which was a great opportunity. I learned about all phases of museum work through a professional practices seminar taught by the Toledo staff as well as by visiting with dealers, collectors, artists, and other museum professionals.

The next year I applied to a number of grad schools and got into Case Western Reserve University, which was where I really wanted to go because many of the Cleveland Museum of Art curators taught in the joint program, and I had decided I wanted to work in a museum. So I came to grad school here in fall '71 and worked part time giving tours in the CMA’s education department. Among my various classes I was able to do directed readings on 20th-century sculpture with Ed Henning. In the fall of '72 Ed told me he was getting an assistant and asked if I would be interested in applying. I was fortunate to be hired. My first responsibility was to manage the May Show. Ed said after I had started work, “You ought to go see Sherman” [Sherman Lee, director 1958–83]. So I went to the director’s office. Across the table, he looked over his reading glasses, which had slid slightly down his nose, and said, “Do you know what you’re getting into?”

## The May Show

Many people really felt that the May Show was the place to buy local art—no matter how many times the museum as an institution said, “We’re not giving our stamp of approval to these art works” because it was a juried exhibition. The downside was that the show impacted



**The  
Transfagarasan  
Highway,  
Romania** 2007. ©

David Leventi  
(American, b.  
1978). Chromo-  
genic process  
color print, print-  
ed 2010; 103 x 132  
cm. Mr. and Mrs.  
James A. Saks  
Fund 2010.267.  
Courtesy Bonni  
Benrubi Gallery,  
New York



the gallery scene. Like most cities, Cleveland suffered because people interested in national or international contemporary artists tended to go to New York to do their purchasing. What that left [for local galleries] was weighted toward regional artists. By the early '80s, some of the best artists in town were not entering the May Show, because being in another group show would do nothing for their careers. What might do something, though, was being in a carefully chosen group show. Thus came the inspiration for two *Invitational* exhibitions featuring a small number of regional artists, each represented by a number of works. From the beginning, Bob Bergman [director 1993–99] was concerned that the mechanism of the May Show had run its course. He wanted to do something that put regional artists in context—invitational shows, solo shows, shows that mixed regional, national, and international artists—so you could see how regional artists stood up. Doing those kinds of exhibitions would allow us not only to keep our responsibility to support regional artists but also to expose the citizens of the region to the art of our time more broadly. The museum was trying to fill many different roles, and presenting the May Show annually made it difficult to carry out our educational obligation to give attention to contemporary art because then only four shows per year could be scheduled into the major temporary exhibition space. So Bob decided we were

just not going to do the May Show in the same way any longer, but instead move ahead in other directions. One translation of that impetus was *Urban Evidence*, a show of regional, national, and international artists organized jointly by the CMA, MOCA Cleveland, and SPACES.

**His most important acquisitions**

*Lot's Wife*, by Anselm Kiefer, the Warhol *Marilyn x 100*, Arthur Dove's *Pine Tree*, the Jasper Johns *Usuyuki*. We got a really great Richard Long sculpture [*Cornwall Circle*], the Jennifer Bartlett, the Susan Rothenberg, the Joel Shapiro—a nice group of [then] mid-career works. The photo collection, though, meant building something from scratch, not adding to an established collection. It was a rare opportunity and exciting challenge to create a collection covering the history of fine art photography through outstanding prints representing the major movements and key photographers. The museum was greatly aided by dealers who were aware of our goal and made terrific images available to us.

**Building a photography collection**

We started with a baseline of 44 objects. There were two great foundation blocks. One was a group of 10 by Alfred Stieglitz, made in the early '30s. Stieglitz made it known that he was willing to give museums a special price because he believed photography should be in



**Winter Trees  
Reflected in a Pond**

1841–42. William Henry Fox Talbot (British, 1800–1877). Salted paper print from calotype negative; 19.8 x 24.8 cm. Purchase from the J. H. Wade Fund 2006.4

1841–42. William Henry Fox Talbot (British, 1800–1877). Salted paper print from calotype negative; 19.8 x 24.8 cm. Purchase from the J. H. Wade Fund 2006.4

museums, and he offered the set of 10 for \$2,000. A friend of Stieglitz's, Cary Ross, who lived in his New York building, said that he was willing to pay half, but when Milliken [William Milliken, director 1930–58] went to raise the rest of the money, he was able to raise only \$20. Ross then agreed to cover the remainder. The myth is that Ross essentially gave up half of his annual income in order to make the gift to the museum. Around that same time another donor gave six prints by Outerbridge, all carbo prints. Along with that we had a complete set of *Camera Work*, the quarterly journal published by Alfred Stieglitz that was illustrated with photogravures, the finest way of mechanically reproducing photographs. A Cleveland family gave the museum a complete set of Edward Curtis's *The North American Indian*, also photogravures, published from 1907 to 1930. Between those two bodies of work you've got 2,400 photogravures. That and the 44 are the nucleus.

In 1983 Evan Turner became director. His vision was to put the photo collection on a par with the other great collections in the museum. We felt it would never be a large collection, but the game plan was to build a highly selective one, concentrating on the highest quality works by the major figures. We decided that to begin with we would concentrate on the 19th- and early 20th-century material before those things disappeared. I felt that possibly the train had already left by the early '80s, but we were able to catch onto the caboose. Evan brought the passion, and the trustees—though some of them were dubious about photography being fine art—went along with their director. And over the years, succeeding directors have continued Evan's commitment to building an important photography collection, which now numbers over 3,000 original prints along with some 2,400 photogravures.

Today, for the first time, there are dedicated photo galleries of about 2,000 square feet in the new east wing, providing the flexibility to beautifully showcase both the permanent collection and loan shows. There's a support group [The Friends of Photography] that acquires photographs for the collection; the museum no longer has to start from scratch in terms of creating a collection. Now there is a good base, and the CMA just has to keep raising the bar, which I'm absolutely sure my successor will do in great fashion. It is, I think, a wonderful opportunity: the current director, David Franklin, loves photography and two of the region's most prominent photo collectors—Mark Schwartz and Fred Bidwell—are both members of the museum's board of trustees. The stars are aligned. 🏠

**HEAR MORE**

Much more online: Hear Tom Hinson tell stories about playing poker with Sherman Lee, mediating among jurors of the May Show, Evan Turner visiting Anselm Kiefer's studio (which was so large the artist rode a bicycle down the length of it to turn the lights on and off), flying trustees to New York to show them Andy Warhol's *Marilyn x 100*, the untimely death of Bob Bergman, Katharine Reid's great eye for art, Timothy Rub's advice to acquire complete collections of photography, and the importance of setting the bar high and moving it higher. [www.ClevelandArt.org/oralhistory](http://www.ClevelandArt.org/oralhistory)

**Double Portrait with Hat** 1930. Dora Maar (French, 1907–1997). Gelatin silver print, montage; 29.8 x 23.8 cm. Gift of David Raymond 2008.172





# New Photography Curator

Barbara Tannenbaum brings her talents as an exhibition planner, collection builder, and museum leader to Cleveland


**P**rominent contemporary art and photography scholar and museum leader Barbara Tannenbaum has been tapped as the museum's next curator of photography, following a national search. She is currently the director of curatorial affairs at the Akron Art Museum (a post she has held since 2007), responsible for supervising curatorial and exhibition staff, collections management, and the library. Earlier, she served as chief curator and head of public programs. Tannenbaum has also held teaching positions at various institutions, including Oberlin College, the University of Wyoming, and the University of Illinois at Chicago. Tannenbaum's selection marks a new generation of curatorial leadership for the museum's renowned photography collection, known for the quality and depth of its holdings. Her appointment follows the 2010 retirement of Tom Hinson, whose 38-year museum tenure culminated in the creation of the curator of photography position in 2003. Tannenbaum thus will be the second curator of photography in the Cleveland Museum of Art's history.

She brings to Cleveland the experience of having built a nationally respected photography program from 500 works to 2,500. "I am so fortunate to be joining the Cleveland Museum of Art staff at an especially exhilarating time in the institution's history," she says. "Ambitious goals have been set for exhibitions and programming in the new building and I look forward to helping fulfill them. Initially, I hope to expand the contemporary holdings and broaden the types of media that are represented in the photography collection to include video and other new photographically based technologies as they arise."

As a curator, Tannenbaum has organized 48 photography and video exhibitions that have been presented across the United States and abroad. She co-curated *A History of Women Photographers*, which spanned photo history from the early 1840s to 1975, the first large-scale international survey of women's historic achievements in fine art photography. The exhibition drew critical acclaim and crowds during its national



tour, attracting more visitors to the New York Public Library than any previous exhibition except *The Dead Sea Scrolls*. To present an alternative view of photography's expressive potential, she co-curated *Ralph Eugene Meatyard: An American Visionary*. The show and exhibition catalogue re-examined this mysterious figure 20 years after his death. In addition, Tannenbaum negotiated the first solo museum exhibitions for contemporary British photographer Adam Fuss and MacArthur Fellow Aminah Robinson, a painter and sculptor. Tannenbaum's discerning ability to identify contemporary talent is showcased in these breakthrough exhibitions.

Barbara Tannenbaum has written extensively on photography and contemporary art. Most recently, she edited and co-published the book *Detroit Disassembled*, now in its third printing. She also served as editor and principal essayist for *Ralph Eugene Meatyard: An American Visionary*, author and editor of *Ohio Perspectives: Five Sculptors*, and essayist for *System and Sensation: Sol LeWitt's Wall Drawing* for the Akron Art Museum. 

# Wait Till Next Year

By next fall, the atrium will be open and visitors won't need to walk through the basement anymore

**B**y the end of this year, the museum from the outside will look more or less like the architect's renderings first published back in 2003. And while it will take another two years to fully complete the build-out of the interior spaces and the installation of art collections in the new gallery spaces, the museum complex will begin to function largely in the manner that project planners have envisioned ever since Rafael Viñoly first sketched his design for the “jewel in the crown” concept that arranged two gallery wings flanking the historic 1916 building and the 1971 Marcel Breuer education addition, all around a large, bright central atrium.

First, during this coming September and October, the museum staff will at last be reunited in the new office area on the top two levels of the north addition—ending six years during which many members of the staff were temporarily relocated to downtown office space at one time or another. Some people have worked

learning center can begin because the museum complex will be completely enclosed by the end of 2011, which means the new atrium space will be available for use soon—not only for events, but for basic navigation. Walk in the north doors and head straight for the bright light of the wide-open atrium, where you can stand and look across clear space to set your eyes on which galleries you'd like to visit. No more need to go down the stairs, make a sharp 180-degree right turn, then negotiate a series of narrow, winding hallways through classroom and utility service areas just to get to the elevators or escalators in order to go back up one or two floors in order to set foot in the museum galleries. Repeat: as of next fall, no one will have to walk through the basement anymore.

When “permanent” dining arrangements at last return to the museum, they will be located at the western end of the atrium, and will take two forms: a sit-down restaurant with table service and a full wine list, and a



for the museum for more than five years without ever having worked in the museum.

January 2012 brings bad news/good news. Because construction on the new lifelong learning center needs to commence just inside the north lobby, the temporary cafe will close after the end of the Fu Baoshi exhibition on January 8. A small snack and beverage bar will be set up in the lower education lobby, and this facility will be the museum's only food service until the following fall when the new cafe and restaurant open. But this brings us to the good news: construction on the lifelong







much-expanded informal cafe with seating that spills out into the atrium itself. Both will specialize in fresh, local, seasonal foods. The restaurant location also affords views out over the park area west of the building. The new museum store, also opening next fall, will be immediately adjacent, between the cafe and the future lifelong learning center.

The opening of that lifelong learning center will follow later in 2013. The last area to open will be the galleries of the west wing, because spaces for the display of art must be run through three seasons of climate cycles—winter, summer, and either fall or spring—to be sure the heating and ventilation systems can maintain controlled temperature and humidity. Only then can works of art be installed in those new galleries. The tentative schedule for gallery installations has late medieval and Renaissance European art (in the west half of the lower level of the 1916 building) opening in late 2012, the rooms for ancient American and Japanese and Korean art (in the new north galleries) in the summer of 2013, and the new west wing galleries of Chinese and southeast Asian art near the end of 2013. At that point, 15 years of planning and construction will have finally realized the new Cleveland Museum of Art. 🏛️



## SUMMER BLOCKBUSTERS\*

This summertime lineup of new and classic films from around the world includes many exclusive Cleveland-area premieres and assorted special guests. Unless noted, all films will show in the Morley Lecture Hall and admission to each movie is \$9; CMA members, seniors 65 & over, and students \$7; or one CMA Film Series voucher. Books of ten vouchers can be purchased at the ticket center for \$70 (CMA members \$60).



**3 Backyards** One day in Long Island

### SNEAK PREVIEWS

Watch trailers for select films at [ClevelandArt.org/film](http://ClevelandArt.org/film).

**3 Backyards** Friday, July 1, 7:00. Directed by Eric Mendelsohn, with Edie Falco, Elias Koteas, and Embeth Davidtz. Mendelsohn's first feature since his 2000 debut *Judy Berlin* (he won the Best Director prize at Sundance for both movies) is another drama set in suburban Long Island. The lives of a housewife, a businessman, and a schoolgirl intersect during the course of one fall day. "Dazzling and delicate" —*Boxoffice*. Cleveland theatrical premiere. (USA, 2010, 88 min.)

**My Perestroika** Friday, July 8, 7:00 and Sunday, July 10, 1:30. Directed by Robin Hessman. In one of the most acclaimed movies of 2011 (it scored 92 out of 100 on [metacritic.com](http://metacritic.com)), five ordinary Russian citizens lend personal perspectives to the collapse of the

Soviet Union. "Critics' Pick . . . Gives you a privileged sense of learning history from the people who lived it" —*New York Times*. Cleveland theatrical premiere. (USA/Britain/Russia, 2010, subtitles, 88 min.)

### BACK BY POPULAR DEMAND!

#### Phil Ochs: There but for Fortune

Wednesday, July 13, 7:00. Directed by Kenneth Bowser. This new documentary (which sold out both shows in April) explores the tragically short life of the folksinger and political activist who resided for a time in Cleveland, attended Ohio State, and killed himself in 1976. (USA, 2011, 96 min.)

### FILMMAKER IN PERSON!

**Lost Bohemia** Friday, July 15, 7:00 and Saturday, July 16, 1:30. Directed by Josef Astor. New York photographer Josef Astor lived for 20 years in one of the many artist studios above Carnegie Hall—where such legendary artists and performers as Isadora Duncan, Marlon Brando, Marilyn Monroe, Leonard Bernstein, Mark Twain, and Martha Graham had lived.



**Lost Bohemia** Apartment complexities

When the Carnegie Hall Corporation decided in 2001 to turn this 100-year-old artists' colony into offices and evict all the residents, Astor decided to document his colorful neighbors and their unique abodes. The director, who grew up in Canton, answers questions after both screenings. "Lovely and tragic" —*The Village Voice*. Cleveland premiere. Special admission \$10; CMA members, seniors 65 & over, and students \$8; no CMA Film Series vouchers. (USA, 2011, 77 min.)

**My Perestroika** Glasnost what you can do for your country



**Dumbstruck** Throwing voices

### STAR IN PERSON!

#### Dumbstruck

Friday, July 22, 6:45. Directed by Mark Goffman. This crowd-pleasing new documentary follows five ventriloquists—among them a 13-year-old boy, Ohio beauty queen Kim Yeager, and Terry Fator (who went on to win *America's Got Talent*)—for one year as they try to turn their hobby into a show-business career. Yeager, now Kimberly Miller (Mrs. Ohio America 2010), answers audience questions and does some ventriloquism after the screening. "Brisk, light and engaging" —*Boxoffice*. Cleveland premiere. Special admission \$10; CMA members, seniors 65 & over, and students \$8; no CMA Film Series vouchers. (USA, 2010, 85 min.)

### CLEVELAND SCHOOLS DOUBLE FEATURE! FILMMAKERS IN PERSON!

**The Girlfriends Club & Facing Forward** Friday, July 29, 6:30, Gartner Auditorium. Two of the best-liked movies from this year's Cleveland International Film Festival return! Dale Omori and Diane Suchetska's *The Girlfriends Club* follows a Cleveland teacher as she prepares a group of inner-city fifth-grade girls to have "high tea" at the Ritz-Carlton. *Facing Forward*, by award-winning Cleveland filmmaker Laura Paglin, profiles E-Prep, the Cleveland charter school that seeks to reinvent inner-city education with discipline and rigorous coursework. The filmmakers of both movies answer audience questions after the screening. (USA, 2011, total 93 min.)



\*for true aficionados





**Rare Films** Al Rosen of the Cleveland Indians

**Battleship Potemkin** Wednesday, August 3, 7:00. Directed by Sergei Eisenstein. Here's a gorgeous new 35mm restoration of one of the great films of all time! Eisenstein's silent-cinema landmark is a rabble-rousing re-creation of a 1905 mutiny on a Czarist battleship. New recording of Edmund Meisel's original music score. (USSR, 1925, subtitles, 75 min.)

**Vidal Sassoon: The Movie** Friday, August 5, 7:00. Directed by Craig Teper, with Mary Quant. This new documentary profiles the octogenarian British artist and craftsman who revolutionized the art of hairstyling and liberated women from the salon contains choice film clips of swinging 1960s London. Cleveland premiere. (USA, 2010, 90 min.)

**Kirikou and the Wild Beasts** Wednesday, August 10, 7:00. Directed by Bénédicte Galup and Michel Ocelot. This follow-up to the delightful 1998 animated feature *Kirikou and the Sorceress* recounts further adventures of the precocious African child. Here Kirikou encounters animals instead of a witch. Cleveland theatrical premiere. (France, 2005, subtitles, 75 min.)

**Dave Filipi presents Rare Films from the Baseball Hall of Fame** Friday, August 12, 6:30. Various directors. Dave Filipi of OSU's Wexner Center returns to Cleveland with more cinematic treasures from the National Baseball Hall of Fame. This year: vintage Gillette commercials with such stars as Willie Mays and the late Bob Feller; highlights from the 1935 Tigers-Cubs World Series; a behind-the-scenes tour of the Baseball Hall; action footage of Walter Johnson, Al Rosen, Minnie Minoso, Ty Cobb, and Babe Ruth; a classic Woody Woodpecker cartoon; and more! Special admission \$10; CMA members, seniors 65 & over, and students \$8; no CMA Film Series vouchers. (USA, 1918-70, approx. 120 min.)

**Old Jews Telling Jokes** Wednesday, August 17, 7:00. Directed by Sam Hoffman. Ordinary Jews over the age of 60 (doctors, lawyers, etc.—no professional comedians) relate favorite jokes (many off-color) in this very funny movie derived from an online TV series. Adults only! Cleveland theatrical premiere. (USA, 2009, 44 min.)



**Battleship Potemkin** Seminal cinema

**Cold Weather** Friday, August 19, 7:00. Directed by Aaron Katz. A self-styled Sherlock Holmes drops out of college and returns to Portland, Oregon, where he puts his forensic abilities to work when his girlfriend disappears. Acclaimed as the first mumblecore film noir. Cleveland premiere. (USA, 2010, 96 min.)

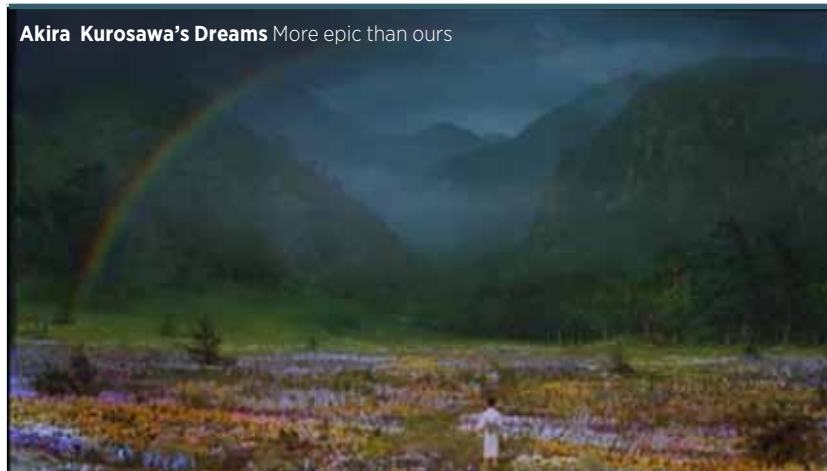
**Cultures of Resistance** Wednesday, August 24, 7:00. Directed by Iara Lee. This new film documents how artists, writers, musicians, and performers on

five continents use their talents to foster peace, justice, and social change. The movie profiles graffiti artists in Iran, poets in Medellin, et al. (USA, 2010, subtitles, 90 min.)

**Beer Wars** Friday, August 26, 7:00. Directed by Anat Baron. Microbreweries like Delaware's Dogfish Head Craft Brewery and Boston's New Century Brewing Co. fight for U.S. market share with foreign-owned beer giants Anheuser-Busch and MillerCoors in this revealing look at the cutthroat beer trade. (USA, 2009, 89 min.)

**Zero Bridge** Wednesday, August 31, 7:00. Directed by Tariq Tapa. The first film from Kashmir in 40 years is a neorealist tale of a 17-year-old pickpocket whose plans to escape his Indian-administered city are upended by a chance encounter with one of his former victims. "Gritty, powerful . . . A real find" —*Variety*. Cleveland premiere. (India/USA, 2010, subtitles, 96 min.)

## PAINTED POETRY ON FILM



**Akira Kurosawa's Dreams** More epic than ours

Three classic Japanese films complement *The Lure of Painted Poetry* exhibition. All show in the Morley Lecture Hall and admission to each is \$9; CMA members, seniors 65 & over, and students \$7; or one CMA Film Series voucher.

**Akira Kurosawa's Dreams** Wednesday, July 6, 6:30. Directed by Akira Kurosawa. The master director of *Seven Samurai* and *Yojimbo* brings eight of his surreal visions to life in this fantastic, visually stunning anthology film. (USA/Japan, 1990, subtitles, 120 min.)

**Sansho the Bailiff** Wednesday, July 20, 6:30. Directed by Kenji Mizoguchi. An aristocratic family is separated and sold into slavery in this stirring, painterly epic set in feudal Japan. One of the greatest movies ever made! (Japan, 1954, subtitles, 124 min.)

**Kwaidan** Wednesday, July 27, 6:00. Directed by Masaki Kobayashi. Four eerie ghost stories are exquisitely told in this splendid color fantasy film that evokes Japanese visual arts. (Japan, 1964, subtitles, 161 min.)

**White Prunus**  
1834. Yamamoto  
Baiitsu (Japanese,  
1783-1856). Hang-  
ing scroll, ink on silk;  
172.4 x 79 cm. Mr.  
and Mrs.  
William H. Marlatt  
Fund 1975.93



## PAINTED POETRY PROGRAMS

**Suspended Beauty: Japanese Lacquer and Literary Legacies** Wednesday, July 13, 6:30. Marjorie Williams

**Gallery Talk in the Exhibition** Friday, July 29, 6:30. Marjorie Williams

**Art Cart** On select Sunday afternoons the museum offers an Art Cart experience in the galleries. Staffed by the Art to Go team, Art Cart allows patrons to touch genuine works of art in an informal, intergenerational, and self-directed format. Check the calendar for details on topics and specific times. Art Cart experiences can be organized for groups, for a fee. Contact Karen Levinsky, Art to Go coordinator, for details at [klevinsky@clevelandart.org](mailto:klevinsky@clevelandart.org) or 216-707-2467.

**Glimpses of Asia Family Day** Sunday, July 17, 1:00-4:00. Free art activities and performances. Join us as we learn how to make mini-scrolls inspired by the Japanese and Korean art in the exhibition. Handle works from the Asian Art Cart.

**Docent-Led Gallery Tours in Japanese or Korean** Tours available once or twice a month by e-mail reservations only. To arrange, please send a message to the Japanese and Korean Art department: [japaneseandkoreanart@clevelandart.org](mailto:japaneseandkoreanart@clevelandart.org).

**Chinese Painting Demonstration** Sundays, July 3 and August 7, 1:00, Key Bank lobby. Chinese painting instructor Mitzi Lai offers a painting demonstration using traditional materials, such as ink stick, stone, and brush on paper. Free.

## CWRU AUDIT CLASSES FOR MEMBERS

The fall 2011 Case Western Reserve audit class for museum members runs from August 30 to December 9. Fee is \$200. Reserve seats for audit classes through the box office at 216-421-7350.

**ARTH 339-439: Visual Exchanges in Modern Chinese and Japanese Painting, 1860-1960** Tuesdays and Thursdays, 2:45-4:00. Instructor: Noelle Giuffrida. Recital Hall.

**ARTH 270: American Art and Culture Before 1900** Mondays and Wednesdays, 12:30-1:45. Instructor: Henry Adams. Classroom A.

## TEXTILE ART ALLIANCE EVENTS

**Play Day: Introduction to Encaustic Monoprinting** Wednesday, August 3, 10:00-2:00, private studio. Joan Horvitz and Sandy Shelenberger present an introduction to encaustics (wax) on paper. Learn several methods of making monoprints with colored waxes. This is truly an experience of instant gratification, as the wax bonds immediately with the paper. Participants take turns using specialized heating boxes and plates. Come explore the possibilities! Specialty papers and use of waxes provided for a \$5 materials fee. Bring your own lunch. \$30, TAA members \$25. Reservations: Sandy Shelenberger, 440-594-2839 or [sandyschel@roadrunner.com](mailto:sandyschel@roadrunner.com).

**Collection Visit: Assemblage Artist** Saturday, August 6, 1:30-3:00, private home. Our Hudson hostess welcomes us to her charming, historic home filled with artwork that inspired and shaped her creativity. View more than 50 pieces of her own work, including unique pincushions. Simple yet unexpected juxtapositions of everyday items make up her compositions, and tactile pieces with their subtle color variations are a treat for the eye. We'll visit her amazing studio jam-packed with elements to be transformed into art. \$40, TAA members \$30. Limit 10. Reservations: Gail Trembly, 216-707-2487 or [gtrembly@clevelandart.org](mailto:gtrembly@clevelandart.org).

## JULIUS FUND LECTURE

**The Fame of Raphael and the Fate of His Paintings** Wednesday, September 21, 5:30. Professor Cathleen Hoeniger, Queen's University Department of Art, will present the Julius Fund Lecture in Renaissance Art in the Recital Hall. Free and open to the public.



## IN THE GALLERIES

**Highlights Tours** Tuesdays, Fridays, Saturdays, and Sundays at 1:30 plus Saturdays at 2:30. Tours of the renovated 1916 building and the new east wing. Note: Through August 28, *The Lure of Painted Poetry* exhibition tours replace the highlights tours on Thursdays at 1:30 and Sundays at 2:30. See [www.clevelandart.org](http://www.clevelandart.org) for title and docent name. Meet in the east wing on level 1 near the portholes.

**Art in Focus Talks** Wednesdays at 1:30. Meet in the east wing on level 1 near the portholes. Gallery talks on a single work of art or theme. July 6: Maya Hercbergs, *Are You in the Mood?* July 13: Laura Martin, *Hidden Gallery 301*. July 20: Bob Walcott, *Picasso's "La Vie": A Signature Work from the Blue Period*. July 27: Bill Ott, *Egyptian Coffins: Gateway to Eternity*. August 3: Barbara Baskin, *Material Matters*. August 10: Kathleen Hickman, *Greek Pottery*. August 17: Carol Phipps, *Vincent van Gogh: A Strong Impression*. August 24: Anne Wilson, *Wrestling with Contemporary Art*. August 30: Zsuzsa Rác, *Ideal Female Beauty*.

**Exhibition Tours in *The Lure of Painted Poetry*** Thursdays 1:30 and Sundays 2:30. Meet in the east wing on level 1 near the portholes.

**Art Conversations Audio Tour** The new permanent collection audio tour highlights some of the most captivating works of art in the newly opened ancient, medieval, and African art galleries. Visitors with smart phones can access the tour through a new mobile link (see signs at the museum). Visitors who do not have smart phones can check out an iPod Touch player at the ticket counter in the main lobby, free of charge, or for a fee of \$2 if they decide to purchase ear buds.

**Art Odyssey** Everyday museum visits to the galleries can be a journey through time to different cultures. Pick up our self-guided family activity packet anytime in the museum lobbies.

### CURATOR GALLERY TALKS

#### GALLERY TALKS BY CURATORS

Join the experts—the curators who assembled the shows themselves—as they guide you through their special exhibitions. Limited to 25 participants; call 48 hours prior to reserve your spot for the talks for your choice: 216-707-6880.

**Contemporary Landscape Photography** Wednesday, June 29, 5:00. Tom Hinson, east wing photography galleries.

**Indian Kalighat Paintings** Friday, July 8, 6:30. Deepak Sarma, prints and drawings galleries.

**The Lure of Painted Poetry** Friday, July 22, 6:30. Seunghye Sun, Kelvin and Eleanor Smith Foundation Exhibition Hall.

**CLE OP: Cleveland Op Art Pioneers** Friday, August 5, 6:30. Mark Cole, east wing Cleveland Gallery.

**The Art of Daily Life: Portable Objects from Southeast Africa** Friday, August 19, 6:30. Constantine Petridis, east wing Design Gallery.

#### ART AND FICTION BOOK CLUB

***The Narrow Road to the Deep North and Other Travel Sketches*, by Matsuo Basho, translated from the Japanese by Nobuyuki Yuasa** 3 Wednesdays, July 13, 20, 27, 1:30–3:00. *The Narrow Road to the Deep North*, the most famous of Basho's travel diaries, details his journey to the remote regions of northern Japan. Through his highly accomplished mixture of poetry and prose, Basho takes readers through an account of his actual journey and on a spiritual journey as well. This book selection complements the museum's exhibition *The Lure of Painted Poetry: Japanese and Korean Art*. Register through the box office, 216-421-7350. A collaboration between the Ingalls Library and the education department.



**Baboon Staff**  
Mozambique and  
South Africa,  
probably Tsonga  
people. Wood; h.  
120.7 cm. Leonard  
C. Hanna Jr. Fund  
2010.204

## FOR TEACHERS

---

**Art to Go** Let your class see and touch amazing works of art up to 4,000 years old as museum staff and trained volunteers come to you with objects from the education collection. Interactive presentations encourage observation, creative thinking, decision making, problem solving, and teamwork. Lessons connect to school curricula and state standards. Topics and registration information are at [ClevelandArt.org/arttogo](http://ClevelandArt.org/arttogo). Available in English, French, and Spanish, presentations are 40 to 50 minutes long and scheduled Monday through Thursday, 9:00–2:30. Preschool presentations are available on Fridays. Adult and other groups, please inquire. To schedule, contact [abarfoot@clevelandart.org](mailto:abarfoot@clevelandart.org) or call 216-707-2459. Contact Karen Levinsky for more information at 216-707-2467.

**Teacher Workshop: The Geology of Art** Saturday, August 6, 9:00–12:30. Jointly presented by the Cleveland Museum of Natural History and the Cleveland Museum of Art, this teacher workshop is designed for grade 3–12 educators to learn effective strategies for using art and natural history museum collections in the standards-based curriculum. The focus is on geology and how rocks are used in art-making. SRC or CMA members \$20, nonmembers \$25. To register call 216-231-2075 or visit the Science Resource Center workshop page at [www.cmnh.org](http://www.cmnh.org).

**Professional Development Day for Foreign Language Teachers** Thursday August 18, 9:30–4:00. Tour the galleries, enjoy an Art to Go demonstration, become acquainted with videoconferences offered in French, Spanish, German, Italian, and Mandarin, and sample an art-infused language game that builds conversation skills. \$43

includes parking and resource materials. Purchase lunch from the CMA cafe or bring your own. Register by calling the box office at 216-421-7350 or 1-888-CMA-0033 by August 8. For more information on the workshop curriculum, contact Dale Hilton at 216-707-2491. Limit 25.

**School Tours** for the 2011–12 school year can be scheduled now. Docent tours are free and start at 10:00 Tuesday–Friday. Self-guided school groups are welcome 11:00 or later. Topics and registration forms are at [ClevelandArt.org/schools](http://ClevelandArt.org/schools). First-come, first-served. Include e-mail address for confirmation. Note: The special exhibition *Chinese Art in an Age of Revolution: Fu Baoshi (1904–1965)* can be requested for the dates of October 25–December 16. Self-guided groups for *Fu Baoshi* must go through ticketing and pay the ticket fee. Questions? [abarfoot@clevelandart.org](mailto:abarfoot@clevelandart.org).



---

## INGALLS LIBRARY

The Ingalls Library will be closed from August 1 through August 12, and will resume normal hours on Tuesday, August 16.

After a vacation during the months of July and August, look for the Ongoing Book Sale to resume on September 1 with many new offerings and the usual deep discounts.

Beginning Wednesday, August 31, we resume evening hours, opening from 10:00 until 7:30. Please note the NEW closing time.





## CHALK FESTIVAL

**Questions?** Call Community Arts at 216-707-2483 or e-mail [commartsinfo@clevelandart.org](mailto:commartsinfo@clevelandart.org).

**Chalk Festival** Don't miss the 22nd annual Chalk Festival on Saturday, September 17, 11:00–5:00, and Sunday, September 18, noon–5:00. Enjoy chalk artists and entertainment at no charge. Chalk your own pictures: large square and 24-color box of chalk, \$16 each; small square and 12-color box of chalk, \$8 each. Drop-in registration. Groups are requested to pre-register.

**Chalk Making and Street Painting** Sunday, September 11, 2:00–4:30; repeats Wednesday, September 14, 6:00–8:30. Learn to make chalk using an old world recipe with new world materials and learn professional techniques for masking, stenciling, shading, and enlarging a picture. \$25/individual, \$75/family. Children under 15 must register and attend with someone older. Fee includes materials and reserves chalk and a square for the festival.

## AROUND TOWN

**Community Arts Around Town** Enjoy Community Arts artists and performers throughout the summer at area events. For details and updated information see [www.ClevelandArt.org](http://www.ClevelandArt.org).

**Art Crew** Characters based on objects in the museum's permanent collection give the CMA a touchable presence and vitality in the community. \$50 nonrefundable booking fee and \$50/hour with a two-hour minimum for each character and handler. Contact Gail Trembly at 216-707-2487 or [commartsinfo@clevelandart.org](mailto:commartsinfo@clevelandart.org).

**Nia Coffee House** 6:00–8:30, every first and third Tuesday at the Coventry Village Library, 1925 Coventry Rd., Cleveland Heights, 44118. Live jazz, poetry, and open mic. This program is intended for adult patrons.

## CIRCLE SAMPLER CAMP

**Transforming Tomorrow** This all-day camp is hosted by the Cleveland Museum of Natural History, Monday–Friday, 9:00–5:00. Students visit two different cultural institutions each day. Participating institutions include the Cleveland Museum of Art, Cleveland Museum of Natural History, Museum of Contemporary Art Cleveland, Cleveland Botanical Garden, Cleveland Institute of Art, Roots of American Music, Cleveland Play House, Western Reserve Historical Society, and Nature Center at Shaker Lakes.

**Grades 4–6** Session IV: July 11–15

**Grades 1–3** Session V: July 18–22

Register at [www.cmnh.org/site/ClassesandPrograms/SummerCamps](http://www.cmnh.org/site/ClassesandPrograms/SummerCamps), or call 216-231-4600, ext. 3214 for information. \$230 per session for general public, \$208 per session for members of any participating institution.

## SUMMER ART CLASSES

Your child or grandchild is welcome to join us on a drop-in basis if we have space. \$12 per child. Call 216-707-2488 or 216-707-2182 to inquire.

4 Saturdays, July 9–30 or 10 weekdays, Tuesdays/Thursdays, June 28–July 28. Mornings 10:00–11:30 or afternoons 1:00–2:30 (single classes are available if space permits).

4 Saturdays: Most classes \$48 general public, \$40 CMA Family members. Art for Parent and Child \$60/\$48. Claymation \$125/\$100.

10 Weekdays, Tuesdays/Thursdays: Most classes \$120 general public, \$100 CMA Family members. Art for Parent and Child \$150/\$120.

Your child can discover the wonders of the CMA collection and unearth his or her creativity in the process. Each class visits our galleries and then experiments with different techniques. Children learn by looking, discussing, and creating.

**Art for Parent and Child** (age 3)

Mornings only. Four hands are better than two! Parents and children learn together to create all kinds of art inspired by gallery visits. Limit 12 pairs.

**Mini-Masters: Color** (ages 4–5) Exploration and discovery are encouraged as younger students learn about color and art works to make their own colorful renditions.

**Goin' Mobile** (ages 5–6) What we can see from boats, planes, cars, and trains is a vehicle for creativity. Come and join our creative art journey!

**Summer Breeze** (ages 6–8) Paint, draw, and construct with the energy of summer in kinetic forms, from waving flags to things on the wing.

**Nature Study** (ages 8–10) Young artists recreate the beautiful and the unusual in nature with pastel sketches, paintings in tempera and watercolor, and other media.

**Construction Zone** (ages 10–12) Students create three-dimensional projects using design, construction, and assembling techniques.

**Teen Drawing Workshop** (ages 13–17) Saturday afternoons only. Teens sharpen their observational skills while developing drawing skills with ink, pencil, charcoal, and pastels.

**Claymation** (ages 11 and up) Saturday mornings only. Design simple sets and learn how to create characters from armatures and polymer clay. Then use still cameras with our editing equipment to produce stop-motion animation shorts. Limit 10.

**SPECIAL CLASS!**

**Printmaking** (ages 12–17) Tuesday and Thursday afternoons only. Create one-of-a-kind monotypes, linoleum-cut prints, and even silk-screened images suitable for printing on T-shirts. Study various types of prints in our collection and learn how to print with and without a press.

## PRESCHOOL CLASSES

**My Very First Art Class** 4 Fridays, July 8–29, 10:00–10:45 (children ages 1½ to 2½ only); 11:15–12:00 (children ages 2–5 only). Young children and their favorite grown-up are introduced to art in this program that combines art-making, storytelling, movement, and play. Summer topics include Mobiles, Color, Sorting/Matching, Summer. One adult and one child \$65, CMA Family-level members \$55. Limit 10 adult/child pairs. Additional child \$24.

## SAVE THE DATE!

**Art Stories** (ages 3–5) 3 Saturdays, September 10–24, 10:00–10:45. Join us for a multi-disciplinary art class where you and your young child can explore different art forms, the museum, and verbal and visual literacy. This integrated program combines storytelling, movement, and art-making taught by specialty instructors. One adult and one child \$46, CMA Family-level members \$36. Limit 10 adult/child pairs. Additional child \$24.



MAKE ART  
ALL SUMMER





**Registration** for all studios is on a first-come, first-served basis. Register in person or call the box office at 216-421-7350.

**Cancellation policy** Classes with insufficient registration will be combined or canceled three days before class begins, with enrollees notified and fully refunded. Refunds are issued anytime before the beginning of the session. After the first class, consideration will be given to refunds on an individual basis.

Learn from artists in informal studios with individual attention.

**All-Day Chinese Painting Workshops for Beginners** 2 Fridays, July 8 and 15, 10:00–4:00 (lunch is on your own). Instructor: Mitzi Lai. Both sessions \$160, CMA members \$130. Part 1 only, \$85, CMA members \$70. Supply list at the box office.

July 8: *“4 Gentlemen,” Part I* Learn the philosophy behind Chinese painting and how to paint bamboo and plum blossom, two of the “four gentlemen.”

July 15: *“4 Gentlemen,” Part II* Learn how to paint orchid and chrysanthemum, two of the “four gentlemen.” Part 1 prerequisite.

**Introduction to Painting** 8 Tuesdays, September 13–November 1, 10:00–12:30. Beginners learn simple painting techniques in color mixing and application with acrylic paints. Still-life objects serve as inspiration for this low-pressure course. Instructor: Kate Hoffmeyer. Supply list provided by box office upon registration. \$180, CMA members \$144.

**Chinese Ink Painting** 8 Tuesdays, September 13–November 8 (no class October 18), 1:00–3:30. Experienced students continue explorations in Chinese master techniques. Instructor: Mitzi Lai. \$180, CMA members \$144.

**Advanced Watercolor** 8 Wednesdays, September 14–November 2, 9:30–12:00. CAS\* Some watercolor knowledge recommended. Paper provided. Materials list discussed at first class for new students. Instructor: Jesse Rhinehart. \$180, CMA members \$144.

**Drawing in the Galleries** 8 Wednesdays, September 14–November 2, 10:00–12:30 or 6:00–8:30. Sculpture and paintings throughout the museum inspire drawing in charcoal and various pencils, including colored conté pencil. Best for students with intermediate or better skills. Inspired by masterworks, students are encouraged to see light as contrasting shape while adding structure and detail with line, tone, and color. Practice, expression, and technique are equally encouraged. High school students needing observation work for college admission are always welcome. Instructor: Susan Gray Bé. \$190, CMA members \$154. All supplies provided.

**Watercolor in the Evening** 8 Wednesdays, September 14–November 2, 6:00–8:30. CAS\* All levels welcome. Paper provided. Materials list discussed at first class for new students. Instructor: Jesse Rhinehart. \$180, CMA members \$144.

**Beginning Watercolor** 8 Thursdays, September 15–November 3, 9:30–12:00. CAS\* Geared to the beginner but all levels welcome. Learn color mixing, paint application, and subject matter selection. Paper provided. Complete materials list given at first session. Instructor: Jesse Rhinehart. \$180, CMA members \$144.

**Printmaking** 8 Wednesdays, September 21–November 14, 12:30–3:00. Beginning and intermediate students use masterworks from CMA’s prints and drawings collections as inspiration. Instructor: Kate Hoffmeyer. \$180, CMA members \$144.

**Introduction to Drawing** 8 Thursdays, September 22–November 10, 10:00–12:30. Enjoy yourself while learning simple yet effective techniques in drawing with graphite and conté crayon on paper. Informal confidence building. Bring your own or CMA provides all supplies. Instructor: Darius Steward. \$180, CMA members \$144.

**Composition in Oil** 8 Fridays, September 23–November 11, 10:00–12:30 or 6:00–8:30. Distinct personal vision is valued in this oil class inspired by a live model, still life, and landscape by the lagoon (weather permitting). Designed for all levels of experience, including beginners. Charcoal drawing on the first day leads to underpainting, wet-into-wet blending, and glazing techniques. Balancing color, pattern, tone, and other aesthetic preferences structure expression in student paintings. High school students needing observation work for college admission are welcome in the evenings. Instructor: Susan Gray Bé. \$200, CMA members \$164 (price includes \$20 model fee). Bring your own supplies or for an additional \$70 CMA will provide.

**All-Day Shibori Workshop** Saturday, October 8, 10:00–4:30 (lunch on your own). Shibori is a Japanese tie-dye method for creating complex patterns, textures, and color on cloth. A variety of effects are possible by folding, binding, clamping, stitching, and pole dyeing the fabric.

Students will use fiber-reactive dyes on cotton, explore color effects with overdyeing, and complete a cotton scarf. Applications include quilts, wearables, or home accessories. Instructor: fiber artist JoAnn Giordano. \$95, CMA members \$80. Fee includes dye, auxiliary chemicals, and fabric.

Supply lists available at the box office. For more information e-mail [adultstudios@clevelandart.org](mailto:adultstudios@clevelandart.org) or call 216-707-2487.

\*All watercolor classes are held at the Community Arts Studio (CAS), 1843 Columbus Road, Cleveland.

VIVA! & GALA PERFORMING ARTS SERIES

---

"Visionary concert series."

-*The Plain Dealer*

Coming this season: 18 outstanding performances from around the globe and internationally renowned performers from the U.S. Among the many highlights we welcome the incomparable Max Raabe & Palast Orchester, the captivating dance of Maureen Fleming, the fiddle stylings of Natalie MacMaster, and one of Europe's foremost vocal groups, Theatre of Voices, back to the Gartner Auditorium stage. Also Latin America's premier choir, Schola Cantorum de Venezuela (50 voices strong), makes its not-to-be-missed Cleveland debut. From Cuba, multi-Grammy-winning pianist Chucho Valdés leads the Afro-

Cuban Messengers in an exhilarating evening of Latin jazz. We will also offer a special selection of intimate concerts in the galleries this season.

Full series details to be announced soon, so watch your mailboxes for season announcements and brochures. Remember, subscribers receive savings and priority by having the first opportunity to secure the best seats, but concerts are expected to sell out, so be sure to send in your orders early!

New subscriptions on sale to museum members beginning July 5 and to the general public July 18. Single tickets on sale to museum members beginning August 10 and to the general public August 17. Visit [ClevelandArt.org/VivaGala](http://ClevelandArt.org/VivaGala) for the most up-to-date info.

Sign up to receive the 2011-12 series brochure. Send e-mail to [perform@clevelandart.org](mailto:perform@clevelandart.org) with the subject "Mailing List" or call 216-707-2282.



**Max is Back** Max Raabe and the Palast Orchester return to Gartner in October.



## WHAT TO EXPECT

**The Wall Is Down!** The temporary three-story wall that was erected in the east wing outside the special exhibition gallery has been dismantled, and access to the escalators restored.

**The South Doors Are Open!** Enjoy the gracious welcome afforded those who walk up the south steps and enter the elegant space of the 1916 building rotunda.

**The Museum Is Still Under Construction!** This summer, visitors will see the outer shell of the new west wing taking shape, and by early fall the portion of the museum staff who have been working in office space downtown will be ensconced in brand-new offices at the museum.

**Open Now: Ancient Art, African Art, Medieval European Art, European and American Art from 1600 to the Present Day** The permanent

collection galleries of the east wing (19th-century European art, Impressionism, modernism, and contemporary art, plus photography) are open, and the main floor of the 1916 building is open with European and American art from the 1600s into the 19th century. In 1916 level 1: ancient Near East, Greek, Roman, sub-Saharan African, Egyptian, and medieval art. The new prints and drawings galleries feature the Kalighat drawings exhibition.

## NEW AT CLEVELANDART.ORG

**Art classes now all in one place**  
[www.ClevelandArt.org/classes](http://www.ClevelandArt.org/classes)

**David Franklin's presentation to the TEDxCLE conference**  
[www.ClevelandArt.org/Director](http://www.ClevelandArt.org/Director)

**Tom Hinson and Sherman Lee oral history video clips**  
[www.ClevelandArt.org/oralhistory](http://www.ClevelandArt.org/oralhistory)

## FOR MEMBERS

**Read It Online!**

*Cleveland Art* is available online at [www.ClevelandArt.org/MembersOnly](http://www.ClevelandArt.org/MembersOnly). Conserve paper, reduce costs, and access your issues anytime by signing up to receive your magazine electronically in Adobe Acrobat pdf format. To sign up, e-mail [membership@clevelandart.org](mailto:membership@clevelandart.org). Please recycle your printed magazine if you don't keep it forever.

**Members Wine Tasting: Sake**

Wednesday, August 10, 7:00–8:30. Join us for a wonderful summer evening of sake, sushi, and socializing with other members. Sample different sakes and nibble on sushi while enjoying an educational presentation by John Constantine Jr. from Vintage Wines. Program starts promptly at 7:00. If you haven't seen *The Lure of Painted Poetry: Japanese and Korean Art* yet, be sure to stop by the galleries before the tasting; the exhibition closes on August 28. \$45, CMA members \$35. Space is limited. Please make your reservation by August 3 by calling the box office at 216-421-7350.

**Museum Store Summer Member Sale**

July 15, 16, and 17. Take an additional 10% off regular-priced merchandise for a total 25% off.

**Members Tour: Progressive Art Collection**

Wednesday, August 17, 3:00–5:30. Due to popular demand, CMA members will meet at the headquarters of Progressive Insurance in Mayfield Heights to tour its cutting-edge contemporary art collection. This tour is geared toward members who have not had the opportunity to visit Progressive's art collection. Comprising more than 6,500 works of art, the famous private collection is the brainchild of Peter B. Lewis, whose goal is to bring the creative experience into the workplace. Since the early 1970s, the collection has expanded its works-on-paper roots to include daring and innovative contemporary art by today's emerging artists. Enjoy this special chance to tour a collection that is open to the public by appointment only. CMA members \$15, nonmember guests \$20. Space is limited. For reservations contact Allison Tillinger Schmid at 216-707-2669 or [aschmid@clevelandart.org](mailto:aschmid@clevelandart.org).

**Members Trip: New England in**

**Autumn—Boston and Salem** Wednesday, October 19–Sunday, October 23. Join us for an art getaway this autumn to Boston and Salem, Massachusetts. Highlights include visiting the new Art of the Americas wing at the Museum of Fine Arts, the Isabella Stewart Gardner Museum, the deCordova Sculpture Park and Museum, and a day trip to Salem to view *Painting the American Vision*, a breathtaking show of American landscapes by Hudson River School artists, at the Peabody Essex Museum. Price includes transportation around Boston, most meals, and all tour and admission fees. Transportation and transfer costs to and from Boston, hotel accommodations, and some meals are not included. To request an itinerary (subject to change) or cost information, or to make a reservation, please contact Allison Tillinger Schmid at 216-707-2669 or [aschmid@clevelandart.org](mailto:aschmid@clevelandart.org).

# JULY

SUN 10-5	MON closed	TUE 10-5	WED 10-9	THU 10-5	FRI 10-9	SAT 10-5
----------	------------	----------	----------	----------	----------	----------

\$ Admission fee

M Members only

R Reservation required

T Ticket required

**3**

**Demonstration** 1:00  
*Chinese Painting*  
**Highlights Tour** 1:30  
**Exhibition Tour** 2:30  
*Painted Poetry*

**4**

**Museum closed**

**5**

**Highlights Tour** 1:30  
**Nia Coffee House**  
6:00-8:30 Coventry  
Village Library

**6**

**Talk** 1:30 *Art in Focus*  
**Film** 6:30 *Akira*  
*Kurosawa's Dreams* \$

**Kali** 1800s. India,  
Calcutta. Gift of  
William E. Ward in  
memory of his wife,  
Evelyn Svec Ward  
2003.110.a

**7**

**Exhibition Tour** 1:30  
*Painted Poetry*



**8**

**My Very First Art Class**  
**Begins** (ages 1½-2½  
only) 10:00-10:45 **R\$**

**My Very First Art Class**  
**Begins** (ages 2-5 only)  
11:15-12:00 **R\$**

**All-Day Chinese Paint-**  
**ing Workshop** Part I  
10:00-4:00 **R\$**

**Highlights Tour** 1:30

**Gallery Talk by**  
**Curator** 6:30 *Indian*  
*Kalighat Paintings,*  
Deepak Sarma, CWRU

**Film** 7:00 *My*  
*Perestroika* \$

**9**

**Museum Art Classes**  
**Begin** 10:00-11:30 or  
1:00-2:30 **R\$**

**Highlights Tours** 1:30  
and 2:30

**10**

**Highlights Tour** 1:30  
**Film** 1:30 *My*  
*Perestroika* \$  
**Exhibition Tour** 2:30  
*Painted Poetry*



**11**

**Museum closed**  
**Circle Sampler Camp**  
Session IV begins at  
CMNH. Grades 4-6 **R\$**

**12**

**Highlights Tour** 1:30

**13**

**Book Club Begins**  
1:30-3:00 *The Nar-*  
*row Road to the Deep*  
*North and Other Travel*  
*Sketches* by Matsuo  
Basho **R\$**

**Talk** 1:30 *Art in Focus*

**Lecture** 6:30 *Suspend-*  
*ed Beauty: Japanese*  
*Lacquer and Literary*  
*Legacies,* Marjorie  
Williams

**Film** 7:00 *Phil Ochs:*  
*There but for Fortune* \$

**14**

**Exhibition Tour** 1:30  
*Painted Poetry*

**15**

**Museum Store**  
**Members Sale** all day  
**Members Trip** to  
Cincinnati

**All-Day Chinese**  
**Painting Workshop**  
Part II 10:00-4:00 **R\$**

**Highlights Tour** 1:30

**Film** 7:00 *Lost*  
*Bohemia* \$

**16**

**Museum Store**  
**Members Sale** all day  
**Highlights Tours** 1:30  
and 2:30

**Film** 1:30 *Lost*  
*Bohemia* \$

**17**

**Museum Store**  
**Members Sale** all day  
**Family Day** 1:00-4:00  
*Glimpses of Asia*

**Art Cart** 1:00-3:00  
*Painted Poetry*

**Highlights Tour** 1:30

**Exhibition Tour** 2:30  
*Painted Poetry*

**18**

**Museum closed**  
**Circle Sampler Camp**  
Session V begins at  
CMNH. Grades 1-3 **R\$**

**19**

**Highlights Tour** 1:30  
**Nia Coffee House**  
6:00-8:30 Coventry  
Village Library

**20**

**Talk** 1:30 *Art in Focus*  
**Film** 6:30 *Sansho the*  
*Bailliff* \$

**21**

**Exhibition Tour** 1:30  
*Painted Poetry*

**22**

**Highlights Tour** 1:30  
**Gallery Talk by**  
**Curator** 6:30 *The Lure*  
*of Painted Poetry,*  
Seunghye Sun **R**

**Film** 6:45  
*Dumbstruck* \$

**23**

**Highlights Tours** 1:30  
and 2:30

**24**

**Highlights Tour** 1:30  
**Exhibition Tour** 2:30  
*Painted Poetry*

**25**

**Museum closed**

**26**

**Highlights Tour** 1:30

**27**

**Talk** 1:30 *Art in Focus*  
**Film** 6:00 *Kwaidan* \$

**28**

**Exhibition Tour** 1:30  
*Painted Poetry*

**29**

**Highlights Tour** 1:30  
**Gallery Talk in the**  
**Exhibition** 6:30  
Marjorie Williams

**Film Double Feature**  
6:30 *The Girlfriends*  
*Club & Facing*  
*Forward* \$

**30**

**Highlights Tours** 1:30  
and 2:30

**31**

**Highlights Tour** 1:30  
**Exhibition Tour** 2:30  
*Painted Poetry*

**Above: Autumn Poems from the Kokin**  
**wakashū with Design of Pine Grove** 1600s.

Attributed to Tawaraya Sōtatsu (artist),  
Hon'ami Kōetsu (calligrapher). Handscroll, ink  
on silk with gold and silver; 32.7 x 549 cm.  
Leonard C. Hanna Jr. Fund 1972.67



# AUGUST

SUN 10-5	MON closed	TUE 10-5	WED 10-9	THU 10-5	FRI 10-9	SAT 10-5
	<b>1</b> Museum closed	<b>2</b> Highlights Tour 1:30 Nia Coffee House 6:00-8:30 Coventry Village Library	<b>3</b> Talk 1:30 <i>Art in Focus</i> Film 7:00 <i>Battleship Potemkin</i> \$	<b>4</b> Exhibition Tour 1:30 <i>Painted Poetry</i>	<b>5</b> Highlights Tour 1:30 Gallery Talk by Curator 6:30 CLE OP: <i>Cleveland Op Art Pioneers</i> , Mark Cole R Film 7:00 <i>Vidal Sassoon: The Movie</i> \$	<b>6</b> Teacher Workshop 9:00-12:30 CMNH R\$ Highlights Tours 1:30 and 2:30
<b>7</b> Demonstration 1:00 <i>Chinese Painting</i> Art Cart 1:00-3:00 <i>Painted Poetry</i> Highlights Tour 1:30 Exhibition Tour 2:30 <i>Painted Poetry</i>	<b>8</b> Museum closed	<b>9</b> Highlights Tour 1:30	<b>10</b> Talk 1:30 <i>Art in Focus</i> Film 7:00 <i>Kirikou and the Wild Beasts</i> \$ Members Event 7:00 <i>Wine Tasting</i> MR\$	<b>11</b> Exhibition Tour 1:30 <i>Painted Poetry</i>	<b>12</b> Highlights Tour 1:30 Film 6:30 <i>Rare Films from the Baseball Hall of Fame</i> \$	<b>13</b> Highlights Tours 1:30 and 2:30
<b>14</b> Highlights Tour 1:30 Exhibition Tour 2:30 <i>Painted Poetry</i>	<b>15</b> Museum closed	<b>16</b> Highlights Tour 1:30 Nia Coffee House 6:00-8:30 Coventry Village Library	<b>17</b> Talk 1:30 <i>Art in Focus</i> Members Event 3:00 <i>Progressive Collection</i> MR\$ Film 7:00 <i>Old Jews Telling Jokes</i> \$	<b>18</b> Professional Development Day 9:30-4:00 Foreign Language Teachers R\$ \$ Exhibition Tour 1:30 <i>Painted Poetry</i>	<b>19</b> Highlights Tour 1:30 Gallery Talk by Curator 6:30 <i>The Art of Daily Life: Portable Objects from South-east Africa</i> , Constantine Petridis R Film 7:00 <i>Cold Weather</i> \$	<b>20</b> Highlights Tours 1:30 and 2:30
<b>21</b> Highlights Tour 1:30 Exhibition Tour 2:30 <i>Painted Poetry</i>	<b>22</b> Museum closed	<b>23</b> Highlights Tour 1:30	<b>24</b> Talk 1:30 <i>Art in Focus</i> Film 7:00 <i>Cultures of Resistance</i> \$	<b>25</b> Exhibition Tour 1:30 <i>Painted Poetry</i>	<b>26</b> Highlights Tour 1:30 Film 7:00 <i>Beer Wars</i> \$	<b>27</b> Highlights Tours 1:30 and 2:30
<b>28</b> Highlights Tour 1:30 Exhibition Tour 2:30 <i>Painted Poetry</i>	<b>29</b> Museum closed	<b>30</b> Highlights Tour 1:30 CWRU Audit Class Begins 2:45-4:00 <i>Visual Exchanges in Modern Chinese and Japanese Painting</i> R\$	<b>31</b> Talk 1:30 <i>Art in Focus</i> Film 7:00 <i>Zero Bridge</i> \$			



## ONLINE CALENDAR

Sortable online calendar at [ClevelandArt.org/calendar](http://ClevelandArt.org/calendar)



# THE CLEVELAND MUSEUM OF ART

11150 East Boulevard  
University Circle  
Cleveland, Ohio 44106-1797

Periodicals  
postage paid at  
Cleveland, Ohio

**Dated Material  
Do Not Delay**

[www.ClevelandArt.org](http://www.ClevelandArt.org)

## **Museum Hours**

Tuesday, Thursday,  
Saturday, Sunday  
10:00-5:00

Wednesday, Friday  
10:00-9:00

Closed Monday

## **Administrative**

### **Telephones**

216-421-7340  
1-877-262-4748

## **Box Office**

216-421-7350 or  
1-888-CMA-0033  
Fax 216-707-6659  
Nonrefundable  
service fees apply for  
phone and internet  
orders.

## **Facebook**

Cleveland Museum  
of Art

## **Twitter**

@ClevelandArt

## **Blog**

clevelandart.  
wordpress.com

## **Membership**

216-707-2268  
membership@  
clevelandart.org

## **Museum Store**

216-707-2333

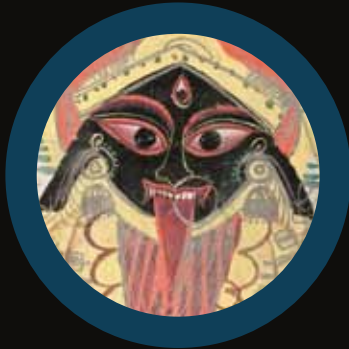
## **Ingalls Library Hours**

Tuesday-Friday  
10:00-5:00; Wed.  
until 7:30 beginning  
August 31

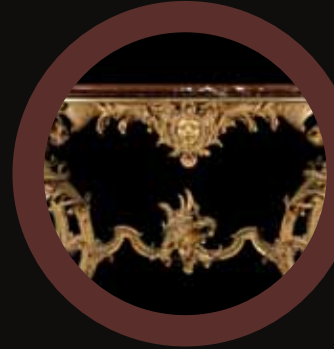
Reference desk:  
216-707-2530

## **Parking Garage**

\$5 for 15 minutes to  
2.5 hours;  
\$1 per 30 minutes  
thereafter to \$10  
max. \$5 after 5:00

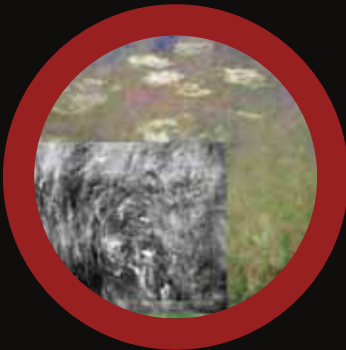


**KALIGHAT  
PAINTINGS P. 4**

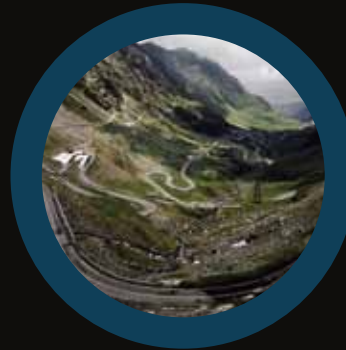


**A FRENCH  
CONSOLE TABLE  
P. 11**

**CONSERVATION  
PROJECTS P. 16**

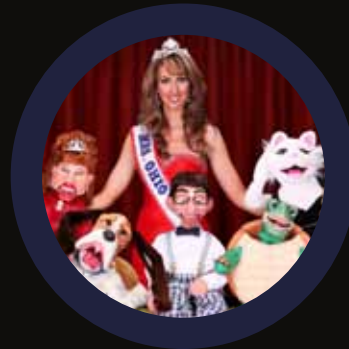


**PHOTOGRAPHY AND  
ITS CURATORS  
P. 22**



**EXPANSION  
PROJECT  
P. 26**

**FILM P. 28**



**TALKS  
P. 30**